

# THE MUSICAL TIMES

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TENTERDEN STREET, W.

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FORTNIGHTLY CONCERTS, Saturdays, May 10 and 24, at 8 p.m.

Easter Term began Monday, April 28.

All communications to be addressed to the Secretary.

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N.B.—The LIBRARY is OPENED on TUESDAYS, from 10 a.m. to 9 p.m.

Proposed arrangements for the Session, 1890.

May	6 at 8 ..	Dr. C. W. Pearce will read a Paper on the "New Theory of Acoustics," with practical experiments kindly exhibited by G. A. Audsley, Esq.
June	3 .. ..	A Lecture will be delivered by Mr. Somers Clarke.
July	2 .. ..	Lecture.
"	15 .. ..	F.C.O. Examination (Paper Work).
"	16 .. ..	F.C.O. Examination (Organ Playing).
"	17 .. ..	F.C.O. Examination (Organ Playing).
"	18 .. ..	Distribution of Diplomas.
"	22 .. ..	A.C.O. Examination (Paper Work).
"	23 .. ..	A.C.O. Examination (Organ Playing).
"	24 .. ..	A.C.O. Examination (Organ Playing).
"	25 .. ..	Diploma Distribution.
"	31 .. ..	Annual General Meeting.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

## GUILD OF ORGANISTS,

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Patron: THE RIGHT REV. THE LORD BISHOP OF LONDON.

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For prospectus and form of application for Membership, address the Secretary.

On Monday, May 12, at 8.15 p.m., Mr. A. J. GREENISH, MUS. B. Cantab., will read a paper entitled "Hints on Teaching Harmony."

The General Meeting will be held on Thursday, June 26, at 7 p.m.

The date of the next Examination for F. Gld. O. is fixed for July 29 and 30.

J. T. FIELD, Sub-Warden. MORETON HAND, Hon. Sec.

## BRIGHTON

### SACRED HARMONIC SOCIETY.

Conductor, Mr. ROBERT TAYLOR.

PROSPECTUS FOR 1890—FORTY-FIFTH SEASON.

June 26, Parry's JUDITH; October 16, Barnett's ANCIENT MARINER and SECULAR SELECTION.

The Committee offer a PRIZE OF FIVE GUINEAS for the best original MADRIGAL or PART-SONG (former preferred) to be composed for and performed at the Third Concert of above Series.

Compositions to be sent in by July 1. Full particulars can be had of the Hon. Secretary, Mr. W. W. Mitchell, Society's Office, Warwick Mansion, Brighton.

By order of the Committee.

## ST. JAMES'S HALL.

Under the patronage of Their Royal Highnesses the PRINCE and PRINCESS OF WALES.

TUESDAY, May 6, 1890, performance of Dr. JOSEPH PARRY'S Dramatic Cantata

### "NEBUCHADNEZZAR"

(First time in London) and

Mr. HAYDN PARRY'S CANTATA

### "GWEN"

(First time).

### UNITED WELSH CHOIR

(Assisted by the Ladies' Choir of the Guildhall School of Music)

with full Orchestral Band.

Mrs. MARY DAVIES.

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Mr. HIRWEN JONES.

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Mr. DAVID HUGHES

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Mr. LUCAS WILLIAMS.

Organ .. .. Mr. F. BOEHR.

Conductors .. Dr. JOSEPH PARRY and Mr. HAYDN PARRY.

Sofa Stalls, 10s. 6d.; Stalls, 7s. 6d. and 5s.; Unreserved Seats,

3s., 2s., and 1s.

Doors open at 7.15; commence at 8. Carriages, 10.30.

Tickets, Stanley Lucas, 84, New Bond Street; Basil Tree, St. James's Hall; and the Hon. Sec., Charles Coram, 75, Bartholomew Road, N.W.

## THE ASSOCIATION OF TONIC SOL-F-A CHOIRS.

(IN UNION WITH THE TONIC SOL-F-A COLLEGE.)

The SEVENTH ANNUAL CHORAL FESTIVAL will be held at the Crystal Palace, on SATURDAY, June 14. Conductors: Sir JOHN STAINER, Mus. Doct., and Mr. W. G. McNAUGHT, A.R.A.M.; Organist, Mr. W. HODGE (Organist to the Royal Choral Society, &c.)

Choral Competition in the morning. Adjudicator, Dr. E. H. Turpin.

Great Choral Concert, with full Orchestral Accompaniments, at 4 o'clock. Part I.—Stainer's "Daughter of Jairus"; Part II.—Miscellaneous Selection.

Full particulars will be announced in June number.

Copies of last report, containing rules, &c., and any other information, may be had of the Hon. Sec.,

CHAS. H. SIEBERT,

Allyn Villa, Lausanne Road, Hornsey, N.

## THE SOCIETY OF ARTS PRACTICAL EXAMINATION IN VOCAL and INSTRUMENTAL MUSIC

will this year be held in London during the week commencing MONDAY, June 2.

The Society's Bronze Medal will be given to any Candidate obtaining full marks in this examination.

A limited number of the Society's Silver Medals will be awarded to those Candidates (taking a First Class) whom the Examiner shall certify as having acquitted themselves best in the Honours portion of the Examination.

Full particulars may be obtained on application.

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E. J. HOLLAND, Chairman.

MR. HERBERT WEBSTER (late of Magdalen College Choir, Oxford) proposes to give his FIRST CONCERT in LONDON the beginning of June.

MR. H. C. TONKING announces that he will give some ORGAN RECITALS in London during May and June. All applications for further engagements to be addressed to him, care of Weekes and Co., 14, Hanover Street, Regent Street, London, W.

## PROFESSIONAL NOTICES.

## MISS EMILY DAVIES (Soprano).

Address, Severn House, Seven Sisters' Road, Finsbury Park, N.

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Can accept engagements for Oratorios and Concerts (English and  
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## MR. ARTHUR W. BLACKBURN (Baritone).

For Oratorios, Concerts, &c., address, Granby Place, New Street,  
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## MR. JOHN COATES (Baritone)

(References: Dr. J. C. Bridge, of Chester; and R. S. Burton, Esq., of  
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## MR. CHARLES STANLEY (Baritone).

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22, Grange Road, Ealing, W.

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## MR. ROBERT NEWMAN (Bass)

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of Praise," "Sabbat" (Rossini), "Rose Maiden," "Imperial Mass"  
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Street, Liverpool.

## MISS MAUD LESLIE (Soprano) desires that all

communications respecting Concerts, Oratorios, &c., be  
addressed to her residence, 41, Crystal Palace Road, Dulwich.

## MISS EDITH MARRIOTT (Soprano) begs to

notify her CHANGE OF ADDRESS to Oaklands, Parsloes  
Green, S.W., where she desires letters respecting Concert Engage-  
ments or Pupils to be addressed; or to Mr. W. Marriott, 295, Oxford  
Street, W.

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to announce she is now in town and open to engagements for Oratorios,  
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Dec. 20, 1889.

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**MISS ELLEN MARCHANT** (Contralto), Gold Medalist; Society of Arts Medalist; City Exhibitioner, G.S.M., is prepared to accept engagements for Oratorio, Ballad or Operatic Concerts, in town or country. For terms, apply to Miss Ellen Marchant, 22, Walham Grove, Fulham.

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**MR. ARTHUR J. GREENISH** requests that all future communications may be addressed 14, Eton Villas, N.W.

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# THE MUSICAL TIMES

## AND SINGING-CLASS CIRCULAR.

MAY 1, 1890.

### CHATS ON CURRENT TOPICS.

V.

Present: AN AMATEUR; A CRITIC.

A. So Saint-Saëns has come back from parts unknown, and the heading "Mysterious Disappearance of a Composer" will appeal no more to our sense of the romantic.

C. Yes, and Cap'en Cuttle has no more need to consult Jack Bunsby.

A. Cap'en Cuttle! Jack—excuse me!

C. Pooh, man! read up your Dickens, though he be not *à la mode*. Wasn't Jack Bunsby, master mariner, consulted about the disappearance of the good ship 'Son and Heir,' and didn't he make reply: "My name's Jack Bunsby, and what I says I stands to. Whereby, why not? If so, what odds? Can any man say otherwise? No. Awast then! Do I believe that this here 'Son and Heir's' gone down, my lads? Mayhap! Do I say so? Which? If a skipper stands out by Sen' George's Channel, making for the Downs, what's right ahead of him? The Goodwins. He isn't forced to run upon the Goodwins, but he may. The bearings o' this observation lays in the application on it. That ain't no part of my duty. Awast then, keep a bright look-out for'ard and good luck to you."

A. It may be part of my duty to see the application of Mr. Bunsby's speech, but I don't.

C. Not when, under various aliases and degrees of wrongheadedness, the immortal skipper has tried to explain the whereabouts of Saint-Saëns for weeks past? The composer has been murdered, or locked up in a lunatic asylum, or he has drowned himself, or become a Mussulman and gone on pilgrimage to Mecca, or a Buddhist and is lost in the contemplation of ravishing revelations, or a Mormon and was last seen making for Utah. Yet, perhaps, none of these things have happened to him. He isn't forced to run upon the Goodwins, but he may. So the old fellow rambles on, and Cap'en Cuttle stands by with a serious face.

A. Well, there is something farcical in the business, no doubt. It was childish, at any rate, for the composer of "Ascanio" to run away because the Grand Opéra people moved like snails.

C. Hm! I am not so sure of the childishness. A man, when he is absent, sometimes becomes very conspicuous.

A. That's uncharitable. What I most relish is the very prosaic ending of the adventure. After being credited with a picturesque fate of some kind, to turn up in comfortable quarters under the roof of an hotel in the pleasant Canaries is a drop, as you Dickens people would say, deeper than that of Mr. Silas Wegg when he came down from the heights of Gibbon's "Roman Empire" to the level of poetry.

C. The mysterious disappearance was of a sort which would suit me exactly, and be a delightful change from the thankless, never-ending, always-beginning task of musical criticism. Only nobody would miss me; I should never be discovered; and the joy of reading my importance in countless newspapers would counterbalance none of the misery of a return to the world.

A. We are a little cynical to-day. Has the editor been cutting down your eloquence? But never mind, old fellow, let us rejoice with them that rejoice, as

our duty is, and, above all, let us sympathise with the rehabilitated Saint-Saëns in the delight of reading Gounod's criticism on his new opera.

C. Gounod! Is he one of us?

A. Not for the first time, as you ought to know; but some people attach particular significance to his latest appearance. The other day I read in the *New York Herald* a statement to the effect that when one of the foremost composers of the age undertakes the rôle of critic, we may well believe that the musical critics proper have got out of their reckoning.

C. And need a Gounod to show them the way, eh?

A. Certainly; and the composer of "Faust" rather favours this supposition by declaring that, within the last thirty years, opera has so much changed as to make a change in criticism necessary.

C. And what, pray, is the distinguishing feature of the new criticism, as laid down by Gounod?

A. Shall I give you a sample?

C. By all means. I await it in an attitude of reverence.

A. Listen, then (*reading*): "It would be difficult to detach from this drama a *morceau* properly so called, but the interest of the declamation, of the orchestral accompaniment, does not flag for an instant. Its sombre shades are in the highest sense attractive, and the instrumentation conveys a feeling of terror which makes the blood run cold. 'Ascanio' is another noble and fine work to the credit of an already glorious composer, clear in his richness, restrained in his force, wise in his caprices, and ever master of his judgment. These are attributes which make of Saint-Saëns a musician of the very first rank."

C. If that be a fair sample, there is nothing of the *nil admirari* in the new operatic criticism. It must be very pleasant reading for the composer, and very agreeable writing for the critic; but how about the public, who rather enjoy seeing a poor musician or librettist "cut up"?

A. That is hardly the main point here. What if we are in for a spell of composer's criticism? What if you professed judges are to be superseded by the men who write music! Eh, my friend!

C. Pooh, nonsense! The public would tolerate neither a mutual admiration society nor an association for mutual destruction.

A. Don't console yourself that way. The public would look on and laugh anyhow. Remember Schumann and Berlioz—not bad critics, eh? Now here is Gounod. Does he know what he writes about? The other day I saw Sullivan's name in the list of contributors to a periodical; Stanford and Parry both dip their pens in critical ink; Corder is actually an editor. Look out, old fellow; the Philistines—I beg their pardon—are upon you and your order, and there will be ructions, as the saying is.

C. What I suggest is that if composers take to criticism, each man should confine himself to his own works, about which he surely ought to know more than anybody else.

A. In that case, of course, matters would run very smoothly, if not to edification.

C. And why not to edification? How you would rejoice if somebody were to discover—this is an age of "finds"—an elaborate criticism of Beethoven's Symphonies written by Beethoven himself!

A. That would be a special case; but Jones or Robinson, writing about his own works, would throw up the lights unduly.

C. And thereby darken the shadows. My dear fellow, there is as much eloquence and meaning in words left unsaid as in those that are spoken.

A. All this in joke, of course. My idea is that composers as critics should deal with one another. Gounod has shown with what authority and generosity of spirit they are capable of doing so. The expedient may not be a perfect one; but it would be better than our actual practice, which is to make a musical critic (present company excepted) out of the first cheap stuff that comes to hand.

C. Thanks, on behalf of my colleagues; who, somehow or other, manage to hold their own in the face of a public never so happy as when criticising the critics.

A. Ah, yes. An institution *pour rire* is precious in this serious world. The public are slow to demolish that which amuses them, and I am far from sure that an access of real musical criticism would be compensation for the loss of the curious antics that now supply its place.

C. You are severe.

A. No; only just.

C. What if I ask you to back up general statements by particulars?

A. Oh! I'm your man for that, never fear. Come and dine with me one day next week. I have a book at home full of cuttings from newspapers which will make you weep tears of shame.

C. I don't know that weeping is a healthy after-dinner exercise. It might interfere with digestion and upset judgment. But what in your cuttings specially excites the tearful glands?

A. What? Why the pettiness; the lack of broad and generous views; the want of sympathy; the readiness to pounce on small defects and exaggerate them; the eagerness to be smart—as we understand smartness in these days—no matter at what expense, and, in not a few cases, the almost unabashed malignity.

C. That's a heavy indictment. If I dine with you, I shall look for proof up to the hilt, mind.

A. You shall have it.

C. But supposing you could abolish the peccant persons called professional critics, would the composers keep from the same practices?

A. They, at any rate, would have a reputation to lose.

C. Yes, and human feelings to indulge. "Full off the means to do ill-deeds make ill-deeds done." Put a pen in the hand of Composer A and see how he would "go for" his successful rival, Composer B. We should have a whole tribe of petty Wagners running amok through musical society and cutting each other up.

A. Something like that goes on without counterbalancing advantages. Do you ever read the American journals? Of course you do; but you may not have followed recent developments. Why, in New York, my dear fellow, the professed musical critics are tearing each other to pieces, and you must remember that our own press is being rapidly Americanised. Imitation has already begun in this country.

C. I hope not; but go on; you have possession of the house.

A. Since you wish it, I will go on. Here are a few cuttings for my book. I take one at random. The occasion is a performance of "Otello" in New York, and a professional critic improves it by writing in these terms about—the opera and its performance? Not exactly. Listen. "Next to the inauguration of the Italian opera season itself, the most interesting feature of the situation has been the comment of the critics of the daily press, and especially those who have written so many obituaries of Italian opera. They were placed in an embarrassing position. Nothing would have given them greater

pleasure than a *fiasco*, which would have afforded an opportunity to prove by figures that Italian opera was a back number, and that the Wagnerian average proved the popularity of the music-drama. Despising Italian opera, they had not the courage of their convictions not to patronise it even by their presence. However, sacrificing their dignity, to say nothing of their feelings, they occupied their accustomed stalls, and either amused themselves by not thinking at all, or groaned in anguish over the ignorant public which could find anything to applaud in such rot as 'Semiramide' or 'Trovatore.' What their real sentiments were can only be known to their intimates; those they communicated to the public through their respective journals do credit to their skill in making the best of a bad situation." Edifying as musical criticism, isn't it?

C. Well, time and space might conceivably have been put to better use.

A. Ah, but I have more and better to come. Listen again. "Musical criticism is assuming a form in this city which cannot be otherwise than detrimental to musical culture. The apostle of the new criticism is a singularly, not to say insolently, self-confident person in Prussian boots, employed by the — of this city to club our people into that form of insensibility in which it is impossible to tolerate any music but the lumbering harmonies and inharmonies of Bayreuth. This booted dragon is not content to use the columns of the newspaper which employs him in telling people in bad English that they are dolts and idiots and 'mental or moral imbeciles,' because they confess to a capacity to enjoy the music of Verdi or Gounod or Bellini upon occasion. He has taken to lecturing also, a device which enables him to hector musicians and fashionably pretending music-lovers, and to make them pay both homage and tribute to himself as a sort of war lord of music. Thus doubly armed he undertakes to say that only the music of Wagner shall be heard in New York, and that if the people will not enjoy and support that there shall be no more music here while the world lasts." How about that for edification, O my critic?

C. It's a strong sample, anyhow; but I don't attach much importance to anything that appears in connection with the Wagner controversy. The men who argue for or against Wagner are scarcely responsible persons. Swift's Big-enders and Little-enders were grave and rational beings in comparison. The subject seems to have an effect upon them akin to that of some delirious drink, and neither what they say nor what they do should be taken seriously.

A. That's ingenious, at any rate; but, unfortunately, the same spirit of individual antagonism is prevalent over the whole field, and the energy which should be devoted to the temperate discussion of art principles is wasted in personal attacks. It pays, I suppose, among a personality-loving public, but meanwhile art suffers in more ways than one.

C. Pray, how do you propose to mend matters?

A. A fair question. I would begin by doing away entirely with the professional journalist as a musical critic.

C. Oh, indeed! That would be a bad look-out for me.

A. The journalist critic is a journalist first and a critic afterwards. He practises the arts of his craft; he is ready to sacrifice anything for the sake of being what he calls "readable," and would put his own brother in the pillory to get matter for a smart paragraph. In short, like a trader, he makes wares to sell, and so long as they do sell, their quality does not concern him.

C. A flattering portrait! Go on.

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A. Having abolished the professional critic, I would, were I an editor, keep a mere reporter for ordinary current doings involving no opinions, and make it worth the while of musicians of standing to deal with special cases.

C. Which assumes, of course, that musicians of standing have the critical faculty?

A. Not at all. The critical faculty is one of the rarest of gifts. But, at any rate, I should secure knowledge and freedom from the influences which invariably assail, and too often have an injurious effect upon the regular journalist. No editor can command the critical faculty. He may get it, but should be prepared to do the best he can without it.

C. What improvements upon the present results would you expect? I am simply catechetical to-day.

A. I should look for more generous views, and greater readiness to sympathise with excellence than gloat over defects. I read lately about the fear which critics have that if they praise too often the reader will think they don't know any more than the average listener. "Very frequently they don't," said the writer. "The point is that they try to find fault instead of trying to find something to praise." Again: "The cynic is a man who strips all the petals from a rose and then finds fault because the result isn't attractive. Too often is this done in the case of music. Every shade of imperfection is brought to light; every trifling mishap that probably would never again occur is mentioned, and the result is that the much that was really beautiful has been covered by the little that was faulty, because so much more attention was paid to the faulty."

C. Have you done?

A. Yes.

C. Very well. I have listened with exemplary patience, but when I dine with you next week it will be my turn. Give me a hearing, and in exchange I will bestow on you as sound a dialectical thrashing as ever you had in your life.

A. All right. Forewarned is forearmed. What was it we used to rub in before accepting old Blimber's invitation to a private interview in his study?

#### EDINBURGH MUSICAL DEGREES.

WITH a view to obtaining further official recognition of his scheme for establishing a musical curriculum and the power of conferring degrees in music at the University of Edinburgh, Sir Herbert Oakeley has prepared a memorial to the Commissioners now in session in the form of a Statement. In this he refers to the absence of musical degrees in the University and the result of his appeals for their establishment. He repeats the evidence he gave before the Universities Commission of 1877, urging the need of degrees in music in connection with the Chair of Music, and refers to the scheme drawn up by himself in 1886, and laments that for "the third time efforts for the institution of the degree were practically fruitless." He points out that the Edinburgh Chair of Music, by reason of the Reid bequest, is distinctly a unique institution. When the present professor was appointed in 1865 he "found himself the incumbent of a chair which had confessedly never been worked. It was well-equipped indeed for teaching an imaginary class, but afforded no kind of parallel to any similar post in regard to duties, of which some were rather vaguely defined and some were scarcely practicable. The work involved a novel experiment in academic teaching; and absolutely no precedent or example existed for guidance. There was not, it is believed, another instance of oral teaching by a University Professor of Music to a working class containing some members not intend-

ing to follow the art professionally, or who may know next to nothing of the subject on joining the class, or who may be attending the University for only one session." Sir Herbert appears to think, and not without a foundation of well-used experience, that "Lectures on Musical Theory only are unlikely to be popular among Edinburgh students." It is only by practice that the principles of musical science are familiarised to the mind; there are no experiments which teach a science so well as those in which the student himself is the experimentalist. "Attempts have been made to popularise the Chair by means of lectures on ancient and on mediæval history of the art of music, by organ recitals, and by the formation of the University Musical Society. On the principle that the ear is the best teacher, and that both organ and orchestra being great agents as educators, every opportunity has been taken of bringing both within the reach of students and the public."

Suggestions have been made to found an Academy or School of Music in connection with the Chair, on the plan of the foreign Conservatoires, but there are not sufficient funds forthcoming for the purpose. It is not necessary to follow step by step all the efforts which the present Professor appears to have made to justify his position before the public. Suffice it to say that in his statement Professor Oakeley shows that he has done more than his detractors seem to be aware of, and, as a matter of common justice to him, these facts should be made known.

Undeterred by his former experience, early in 1889 he wrote to the Secretary of the University Court to beg if that body would again consider the resolution of the Senatus, which was before the Court in 1887. The Court referred the matter back to the Senatus, and opportunity was thus given of reconsideration of the scheme of 1886. The meetings of the Committee, to which the subject was remitted, elicited the following scheme, containing definite proposals, not only for Graduation, but for Faculty and Curriculum in music, to which the Senatus gave assent on March 15 last, and this latest scheme will be before the University Court at its next meeting:—

#### FACULTY AND CURRICULUM IN MUSIC.

1. The Committee recommend the institution of a Faculty or Department of Music, to consist of the Professor of Music, the Professors of Physics and Physiology, and other Professors appointed by the Senatus from time to time. 2. They further recommend that the Curriculum in Music be as follows:—(1.) The Professor of Music—(a) To deliver a Course of two lectures weekly, during the Winter Session, on Harmony, and one other branch of musical study required for Graduation; and (b) Personally to direct work and study on other days. (2.) The Professors of Physics and Physiology respectively, or Lecturers under their superintendence, to give short courses on—(a) Theory of Sound; and (b) Physiology of the Vocal and Auditory Organs. (3.) The Professor of Music, or one or more University Lecturers, to deliver short Courses of lectures, with practical instruction on Counterpoint, Instrumentation, including the Organ, Treatment of Voices in Composition, &c. 3. They approve of the following Scheme of Graduation, which is substantially the same as that already approved by the Senatus and the University Court in 1886 and 1887 respectively:—

#### GRADUATION IN MUSIC.

*Degrees of Bachelor of Music and Doctor of Music.*—Two Degrees in Music are conferred by the University of Edinburgh—viz., "Bachelor of Music" and "Doctor of Music." These, like the other Degrees

of the University, qualify for admission to the General Council of the University. The Preliminary Examination, which is of the same standard as that for Degrees in Science, is in the following subjects:—English, Latin or Greek, Arithmetic, and the Elements of Mathematics; and one subject in each of the following groups:—(a) German, French, Italian, (b) Higher Mathematics, Physics, Chemistry. [A Degree in Arts (not being an Honorary Degree) in any University of England, Scotland, or Ireland, or in any foreign or colonial University specially recognised for this purpose by the University Court, or any one of the examinations enumerated in the Regulations for Graduation in Science (see "Edinburgh University Calendar," 1889-90, p. 454), exempts Candidates for a Degree in Music from the above Preliminary Examination. In each of these exceptional cases evidence of having satisfied the Examiners must be produced.] Candidates are required, during at least one winter session, and as matriculated students in this University, to attend the lectures of the Professor of Music, two or more short practical courses on musical subjects, and at least two other short courses of such lectures on scientific subjects connected with Music as may from time to time be considered expedient (e.g., Physiology of the Vocal and Auditory Organs, and Theory of Sound).

*Degree of Bachelor of Music.*—Each Candidate for this Degree will be required to pass two Examinations. I. For the First Examination the following subjects are prescribed:—Harmony in not more than four parts; Counterpoint in three parts; Musical Modes and Scales; The Elements of the Structure and Functions of the Auditory and Vocal Organs; "The Phenomena and Philosophy of Sound, in so far as connected with Theory of Music." The examination will be partly by printed papers and partly oral. II. After having passed the First Examination, but before being admitted to the Second, the Candidate must compose an Exercise (occupying some twenty minutes in performance), part of which must be for one or more solo voices, and part in five-part harmony, with specimens of Canon and Fugue, with accompaniment for a string band of five instruments, and with or without organ. This Exercise must be lodged with the Professor of Music at least six weeks before the Second Examination, and must be accompanied by a written declaration that the work is the Candidate's unaided composition. If this Exercise is approved by the Examiners, the Candidate will be admitted to the Second Examination, which embraces:—1. Harmony, and 2. Counterpoint (in not more than five parts); 3. Canon and Imitation, in two parts; 4. Fugue, in two parts; 5. Form in musical composition; 6. History of musical forms and rules, and of the principal inventors and improvers in the Art and Science of Music. Epochs and Characteristics of some of the greatest compositions; 7. Pitch and Quality of Organ Stops, and Pitch, Quality, and Compass of Orchestral Instruments; 8. Playing at sight from Vocal and Instrumental Score and from Figured Bass; 9. Critical knowledge of certain Full Scores by the great classical composers, Scores to be announced by the Professor of Music at least six weeks prior to this Examination; 10. Theoretical principles governing progressions, &c., in Harmony. The Examiners are—(1) The Professor of Music; (2) a Doctor in Music appointed by the University Court; (3) one or more Examiners in Science appointed by the Senatus Academicus.

*Degree of Doctor of Music.*—Bachelors of Music of the University of Edinburgh, of not less than three years' standing, may proceed to the Degree of Doctor

of Music, on the following conditions:—The Candidate must produce satisfactory evidence that he has been studying Music during these three years. An Exercise, declared in writing to be entirely the candidate's unaided composition, must be sent to the Professor of Music six weeks prior to the day of examination. This Exercise (which must occupy from twenty-five to forty minutes in performance) shall contain (a) some portion for one or more solo voices, and some portion for chorus of real eight-part harmony, (b) some specimens of Canon and Fugue, and (c) an Overture, or Orchestral Introduction in classical form. The whole Exercise, except the portion for solo voices, must have an accompaniment for full orchestra. If this Exercise be approved by the Examiners, the Candidate will be eligible for the following Examination:—1. Harmony in its higher branches. 2. Counterpoint of all kinds up to eight parts. 3. Canon in not more than four parts. 4. Fugue. 5. Form in Musical Composition. 6. Treatment of Voices in Composition. 7. Orchestration. 8. The Art of Music since the beginning of the 15th century historically considered. This Examination will be by printed papers, but may be partly oral, and will extend over three days. The arrangements as to Examiners are similar to those for the Degree of Mus. Bac.

*Honorary Degree of Mus. Doc.*—In very exceptional cases the Degree of Mus. Doc. may be conferred *honoris causa*.

6th March, 1890.

The foregoing Scheme was approved of by the Senatus Academicus at a Special Meeting held on 15th March, 1890.

JOHN KIRKPATRICK,  
Sec. Sen. Acad.

University of Edinburgh,  
17th March, 1890.

The Arts tests is more severe than any as yet imposed by any University, and by this it would appear that the authorities have not completely recognised in candidates for musical degrees the peculiarities of their previous training and requirements. A knowledge of "Higher Mathematics, Physics, Chemistry, or Physiology" would be but doubtful blessings to musicians in the course of their ordinary work, and it is satisfactory to be able to state that Professor Oakeley used his best endeavour to get them removed from the list of requirements in the preliminary Arts test. It may be that the University Commission may see fit to modify these requirements, and to make the examination within the grasp of those who intend to follow music as a profession and as a means of livelihood. It is quite right that the degrees should be made "worthy to win," but few will enter upon a contest which they perceive at the outset is distinctly unequal and in which they are at a decided disadvantage. The common sense of the authorities will perhaps guide them ultimately into the right course, especially if they desire, as it is believed they do, to offer all possible encouragement to the growing love for musical art in Scotland.

## THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (continued from page 206).

LAST month we left Richard Wagner just as he reached Dresden from Paris, and if we now take the reader's thoughts back to the French capital, and the composer's condition there, it is for the sake of Wagner's own words upon the matter.

In the library of the Conservatoire is a manuscript diary which Wagner kept for three months, from

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June 23, 1840. The first entry in this interesting book shows that the writer felt under a strong necessity to confide his troubles to pages which would receive and retain the slightest impress. The act of confessing and dwelling upon them no doubt brought some sort of relief. Hence we read, under the date given above :—

"In these times of sadness and unrest, I feel keenly the want of a regular diary, and I hope to find in the indication of my most powerful emotions and in the reflections inspired by them, the same consolation for my spirit which tears bring to an oppressed heart. Here my tears begin to run unbidden; is a man cowardly or very miserable when he abandons himself willingly to tears? A sick German workman was here; I told him to come back for breakfast; Minna reminded me that she had sent the last coin to buy bread. Alas, poor thing! you are quite right, our affairs go badly, for I can foresee too surely the greatest imaginable misery. Everything now depends upon fortunate circumstances, and among them I must count the men upon whom I can rest hope, and who, without ulterior objects, will help me. This solitary hope would be humiliating if I felt that I could reckon upon nothing but charity. Happily, I am obliged to conclude that men like Meyerbeer and Laube would do little for me if they did not believe in my desserts. Despite that, weakness, caprice, chance may influence these people and keep them far from me. This is a terrible thought, and the doubt, or, rather, the non-confirmation of their good will is painful, and makes my soul sick."

Another entry, dated June 29, is equally worth translating :—

"I don't know how matters will go during the next month; but if I have the anxiety which has been mine till now, despair will soon make an end of me. I have, however, the hope of soon gaining something by articles in the *Gazette Musicale*; I am also sending some articles to Lowald, in Stuttgart, for the *Europe*, in order to see if I can make a little that way. But assuming the best, that which awaits me is too formidable not to be overwhelming. I have only 25 francs, and ought to pay the first *lettre de change* of 150 francs, as well as 15 francs for rent. All the sources are exhausted, but I still hide the state of affairs from my poor wife. I trust, meanwhile, that Laube will send me something; I shall only then reveal to my wife that without him we can count upon nothing, and that I had been silent about him because I did not wish further to disquiet her life, already so upset. I cannot keep the secret beyond the 1st. God come to my help. That will be a terrible day if assistance do not arrive."

The last entry, on August 4, contains a versified tribute to his wife; in which, after praising her goodness and virtue, Wagner continues :

Ich wünsche jedem gleiches Glück,  
Ich gab's selbst nicht weiter,  
Doch denke ich zehn Jahr zurück  
So macht' ich's doch geschiedter.

We now enter upon the Dresden period of Wagner's career.

Arrived in the Saxon capital, the composer did not find himself altogether among strangers. His "Rienzi" had made friends for him, although the reception of that work by the authorities of the opera-house had not, at first, been sympathetic. "The name," writes Madame Bernardini, "was unknown, the score of alarming thickness; the director and his aids were of opinion that it should receive no attention. But the tenor, Tichatschek, whom the Dresden journals compared to Duprez, was attracted by the heroic colour of the score. He

saw a part for himself of a sort akin to the great roles in 'Guillaume Tell' and 'La Muette.' Fischer (the chorus-master) shared his opinion, and finished by getting the work accepted." From Fischer and Tichatschek, therefore, Wagner had a warm reception. But better luck was to follow in the complete success of the opera. Wagner watched the rehearsals with eager interest, and deemed himself fortunate in having his ideas interpreted by artists such as Schroeder-Devrient (*Adriano*), Miss Wüst (*Irene*), and his friend the popular tenor. At the full rehearsal, the opera lasting six hours, Wagner, afraid of so great a strain upon his audience, indicated where the work should be "cut." On returning to the theatre to see if his directions had been carried out, he found nothing done, and the copyist excusing himself on the plea that the artists had one and all objected to losing a note. This was too flattering to be gainsaid, and "Rienzi" appeared to the Dresden public at full length. Nobody found the opera tedious. The audiences were delighted, and Wagner became a hero to the dwellers in the Saxon metropolis. Thus the composer won his first real success, and we can conceive what a different man it made him, and with what different eyes he looked out upon the world. It did not cause him to forget the humiliations of Paris, but afforded, we may well believe, some balm for wounds destined never to heal. The memorable date was October 20, 1842.

Success at Dresden had the natural result of making Wagner known in other parts of Germany. Selections from "Rienzi" were performed in Leipzig on November 26, at a Gewandhaus Concert, but met with an indifferent reception. On the other hand, the composer's old friend, Henri Laube, published his portrait in the *Journal of the Elegant World*, and persuaded Wagner to write an article which, we are told, laid the foundation of the master's autobiography.

As soon as the news of good fortune at Dresden reached Paris, the faithful Schlesinger and his *Gazette Musicale* blew the trumpet. Wisdom was at length justified of her children, thought the publisher-editor, and said so. Moreover, he printed a letter from Dresden, in which the writer observed : "To indicate the numerous beauties (of the music) it would be necessary to make an exhaustive analysis of the score—a difficult task which others can fulfil better than myself. I will only say that this music bears throughout the stamp of originality, that it abounds in new and inspired themes, and contains neither the reminiscences nor the commonplaces which swarm in many modern compositions. The rich scoring displays all the wealth of the orchestra, without covering up the voices. In fine, this is the work not of a *débutant*, but of an accomplished master." Who was the critic in this case? Adolphe Jullien declares him to have been none other than Richard Wagner himself, and, indeed, we can hardly be surprised that the composer, behind the veil of anonymity, and with his head turned by success, wrote about himself that which he really thought.

The Dresden manager followed "Rienzi" with the "Flying Dutchman"; Wagner giving consent thereto after waiting the chance of its production at Berlin on Meyerbeer's recommendation. The Berliners not hurrying themselves, Wagner grew tired of delay, and his more typical opera was brought out in the Saxon capital on January 2, 1843.

The new opera was not a success. It disappointed the public for the reason that it fell short of the spectacular pomp and sensational effects so much admired in "Rienzi." We may assume with confidence that the nature of the legend and the novelty of its musical treatment were also, to some extent, active elements in bringing about the failure. But

whatever the cause, the Dresden manager looked upon the effect as mandatory, and, taking off the "Flying Dutchman," he put "Rienzi" once more on the stage. Wagner was naturally chagrined at the untoward reception of his first reformed work, and at the preference shown to one which already he regarded with indifference. But consolations were not wholly wanting. The "Dutchman" succeeded at Riga in May, 1843; Schumann hailed it in his *Neue Zeitschrift*, and Spohr produced it at Cassel in June, at the same time urging Wagner to persevere in the right path. Against these cases had to be set a failure at Berlin early in 1844. For the better representation of his work in the Prussian capital, Wagner hastened thither himself; but the house was empty at the second performance, and time and money were thrown away.

The measure of disapproval meted out to the "Flying Dutchman" had, on Wagner's own showing, an important effect. In the "Communication to my Friends" we read: "At Berlin, where I am completely unknown, I received from two strangers whom the impression produced by the 'Flying Dutchman' had attracted towards me, the first complete satisfaction that had been given me to enjoy—they invited me to continue in the particular direction on which I had set out. From that moment I lost sight more and more of the actual public. The opinion of intelligent men replaced with me the opinion of the mass, which one can never exactly get at. . . Perception of my end and aim became more and more clear with me, and to be sure of being understood, I addressed myself no longer to the crowd which had no sympathy with me, but rather to the individuals whose dispositions and sentiments were kindred with my own."

Meanwhile Wagner, who had, since leaving Riga for Paris been a musician unattached, picking up a precarious living as best he could, discovered that Fortune had more substantial gifts in store than the honour which Falstaff held so cheaply. Not even an operatic reformer, however conscious of genius and swelling with a conviction of superiority to the opinion of the crowd, can get along in this imperfect world without the ways and means that serve ordinary folk. Two vacancies occurred in the staff of the Munich Opera. The joint capellmeister, Morlacchi, and the musical director, Rastrelli, both died. Consequent upon this, it was decided that the new capellmeister should concern himself exclusively with the orchestra, and, as Wagner in preparing "Rienzi" had shown himself a capable man for the place, his friends urged him to apply for it. The composer was in no hurry to do this. He knew very well from past experience that neither by taste nor temper was he fitted for the routine duties of an official position certain to entail upon him a good deal of work he would deem objectionable. Circumstances, however, proved too strong for the indulgence of such considerations. Wagner, with a wife dependent upon him, could not decently go on living in a condition equivalent to beggary, and he therefore joined in competing for the vacant place with an old Leipzig acquaintance, Ludwig Schindelmesser. The friendly rivals being required to give an example of their powers, Schindelmesser got up and produced Spontini's "La Vestale," while Wagner, paying homage to the *genus loci*, did his best with Weber's "Eury-anthe." The composer of "Rienzi" won the trial, and, on February 2, 1843, was presented to the orchestra and took the oath as a servant of the king.

Wagner's duties in his new post were heavy. He had, generally, to conduct three or four different operas in the course of a week, besides court concerts and church music. He had, moreover, to discharge

the functions of a court composer, and produced to order, for example, a Hymn for the unveiling of a statue to the late monarch; a Cantata for voices and orchestra, by way of celebrating his Royal master's return from a foreign tour; and a piece now well-known, the "Supper of the Apostles," for a monster gathering of the Dresden Choral Societies. We can imagine how work of this kind suited Wagner's impatient spirit. Pegasus, accustomed to roam the fields of air, compelled to the tricks of the *haute ménage*, would certainly have chafed and fumed and fretted.

It is assuredly to be regretted that circumstances forced Wagner into such a position, since one consequence was the pronounced antagonism which existed more or less between him and conservative musicians during the remainder of the composer's life. It is often said, truly enough, that Wagner was assailed by his contemporaries with unexampled pertinacity and even virulence. But those who complain of this—and ourselves have no sympathy with attacks upon individuals when the question is one of art—should remember that it was not provoked by Wagner's theories, or by the works in which they were set forth. Had the master been content to labour as a composer and leave the results to the public, his operas would, no doubt, have called forth severe criticism; but he himself would have escaped as an individual. Unfortunately, he adopted a very different course. Not content with the work of the study, he entered the arena of controversy, insulting the most cherished beliefs, assailing the most venerated objects; rudely violating traditions, and riding rough-shod over ground which the feeling of the time held sacred. It is not to be wondered at that such conduct excited bitter resentment, or that stones were flung at him which he, nothing loth, flung back. When a man chooses so to act, the consequences are inevitable as long as human nature remains unchanged, and he must put up with them. At any rate, it would be both undignified and untrue to go about complaining of persecution.

Wagner had not long held office at the Saxon Court before he illustrated, we will not say his want of tact, but his rough and headlong tactics. He professed and, doubtless, felt great admiration for Mozart; but as there was no reverence in his nature, he could show none when, in the course of his duty, he had to prepare a representation of "Don Giovanni." The traditions of that work in performance were perfectly well known, and could be traced to the composer himself; but Wagner gave them no heed. It was for him to make an independent study of the masterpiece and act up to conclusions. Away, therefore, with the rendering which Morlacchi had brought from the very presence of Mozart, and let something different be substituted. It is not the question whether Wagner knew better than Mozart how "Don Giovanni" should be played. Possibly he did, but we are dealing now with a policy, and that of Wagner raised up against him a bitter cry. The new Capellmeister, some said, was a "barbarian incapable of understanding Mozart." Thus began a contest which even to-day has its sign and symbol in the erection at Salzburg of a theatre as the classic rival of that at Bayreuth.

Concerning Wagner as an irritant at Dresden much has been written, but the following sample, taken from Bernardini's "Richard Wagner," must suffice:—

"Wagner's ardour of innovation, the spirit of discontent with existing things in which he gloried as his greatest faculty, his want of respect for the ideas, customs, and prejudices of others, increased his weariness of the theatre and the musicians placed

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under his direction. Compelled by duty to direct the study of operas which he professed to despise, he, whether through negligence, ill-will, or convictions contrary to those of other people, so did his work as to invite attacks. His haughty and unmanageable character, his excessive and, for others, humiliating pride, rapidly arrayed against him a party in the press who took him as the theme of their German witticisms, and published about him the most ridiculous and extravagant anecdotes. The violence of these attacks gave Wagner additional importance, and he was not displeased with the rôle of a martyr to art and to a genius envied or misunderstood."

Among the incidents of Wagner's official career in Dresden was the production of Spontini's "La Vestale," under the direction of the composer himself, who had just before been dispossessed from Berlin, through circumstances not altogether flattering to the Italian master. Connected with Spontini's visit to Dresden are several amusing stories; but only one of these comes strictly within our province, and must not be passed over. Dining one day at Schroeder-Devrient's, where Wagner was also a guest, the composer of "La Vestale" said to the chapel-master: "When I heard your 'Rienzi,' I thought—Here is a man of genius who has already done more than he is able to do." The seeming contradiction was explained later. "After Gluck," added Spontini, "I am the man who, in 'La Vestale,' has made revolution; I have introduced the prolongation of the sixth in harmony, and the *grosse caisse* in the orchestra; with 'Cortez' I made a step in advance; then I made three with 'Olympie,' and a hundred with 'Agnes of Hohenstaufen.' After that I should have composed 'Les Atheniennes'—an excellent poem, but I gave it up, in despair of being able to surpass myself. How can you think it possible for anybody to invent novelty when I, Spontini, cannot excel my previous works; and when, moreover, since 'La Vestale,' nobody has written a note of music without stealing it from me." Before this egoism in *excelsis* even Wagner stood in silent astonishment. At last he timidly ventured to speak—imagine timidity in such a man—asking Spontini if he never felt an impulse to create new forms in breaking new ground. A pitying smile lit up the old man's face as he replied: "In the 'Vestale' I dealt with a romantic subject; in 'Fernand Cortez,' a Spanish-Mexican subject; in 'Olympie,' a Greek-Macedonian subject; finally, in 'Agnes of Hohenstaufen,' a German subject; all the rest is worth nothing." We are not told that Wagner carried the subject farther. He was not wanting in self-appreciation, but here was a man who believed that he had exhausted the possibilities of dramatico-musical art.

Another event of importance was the interment of Weber's remains in a Dresden cemetery after their removal from the vaults of the Catholic Chapel, Moorfields, London. The removal was entirely due to Wagner's energy. It is true that the idea had long been before the public, and a Committee had attempted to work it out, but little of a practical nature had been accomplished when Wagner took office. Besides, the King had an objection to disturbing the ashes of the dead, and his Intendant shrank from creating that bugbear of the official mind—a precedent. He did not want the trouble of bringing home and burying every chapel-master who died abroad. The force of Wagner overcame all. Throwing himself into the work with the full energy of his nature, the successor of Weber had the satisfaction of seeing the mortal remains of the author of "Der Freyschütz" interred among his own people. For the ceremony Wagner wrote a Funeral March, played by forty-eight wind instruments with

twenty muffled drums; the themes used being taken from "Euryanthe." It was Wagner, moreover, who delivered the funeral oration, and, addressing the shade of the master, exclaimed: "There never was a musician more German than thou. England does thee justice, France admires thee, but only Germany can love thee; thou art her own; thou art a glorious day in her life, a warm drop of her blood, a piece of her heart. Who then will blame us if we desire that thy ashes may become a part of her soil—the soil of the dear German land."

It is noteworthy that the Weber inhumation led to the drawing closer together of Wagner and Liszt. The two men had just crossed each other's path in Paris four years before, and even in 1845 they were on no better than formal terms of acquaintance. Wagner, however, left no stone unturned beneath which might lie help for the Weber project, so, on August 5, 1845, he addressed to Liszt from Marienbad what was destined to be the first of a long array of begging letters. The gist of the epistle is found in the extract subjoined:—

"As no doubt you heard at the time, we have transferred Weber's remains to the earth of his German home. We have had a site for the intended monument assigned to us close to our beautiful Dresden Theatre, and a commencement towards the necessary funds has been made by the benefit performances at the Dresden, Berlin, and Munich theatres. These funds, however, I need scarcely mention, have to be increased considerably if something worthy is to be achieved, and we must work with all our strength to rouse enthusiasm where something may still be done. A good deal of this care I should like to leave to you, not, you may believe me, from idleness, but because I feel convinced that the voice of a poor German composer of operas, compelled to devote his life-long labour to the spreading of his works a little beyond the limits of his province, is much too feeble to be accounted of importance for anything in the world. Dear Mr. Liszt, take it well to heart when I ask you to relieve me of the load which would probably be heaped on me by the reproach that I had compromised our dear Weber's memory, because it was none other than I, weak and unimportant as I am, who had first mooted this celebration. Pray do what you can in order to be helpful to our enterprise, for gradually, as I observe the vulgar indifference of our theatres, which owe so much to Weber, I begin to fear that our fund might easily remain such as it is at the present, and that would be tantamount to our having to commence with very inadequate means the erection of a monument which, doubtless, would have turned out better if a more important personality had started the idea."

An event which tended, like others, to alienate Wagner from the musical world around him was his daring treatment of Gluck's "Iphigénie en Aulide," with a view to its revival. In this case Wagner exhibited his "discontent with existing things" in a manner which even his most fanatical followers will hardly care to defend. That is to say, he modified the orchestration, connected certain numbers by means of links forged by himself, and even changed the *dénouement* of the story. By way of comment upon this sacrilege, we cannot do better than quote the words of Adolphe Jullien, who, though an admirer of Wagner, permits himself to say: "Gluck is not so archaic, nor his orchestra so rudimentary that his masterpieces do not make a good appearance on the scene. Besides, it is not permitted to touch works of this calibre, which are conspicuous in the history of musical art. . . . A single word sums up the matter: Would Richard

Wagner have entertained the idea that at any time one might do, out of admiration for him, that which he did out of admiration for Gluck, and modify his orchestra or keep *Lohengrin* with *Elsa*? After all, the best and simplest means of honouring Gluck is by performing his operas just as he conceived them." Of course, but it is difficult to get a man to believe this who fancies himself superior to Gluck, and who has not reverence sufficient to restrain him from acting upon the idea.

(To be continued.)

#### MUSIC AT THE ROYAL MILITARY EXHIBITION.

THAT music is to play a part in the Royal Military Exhibition to be opened in a week's time at Chelsea is nothing new, inasmuch as music forms an adjunct to all shows of this description. What is more important and satisfactory is the fact that music is to form an integral part of the Exhibition proper. Those who visit the Battle Gallery will find, immediately adjoining that attractive section, a gallery set apart for a representative loan collection of instruments arranged in the following classes:—

I. Flutes—(a) flutes *à bec*, (b) flûtes traversières.

II. Reeds—(a) enclosed, (b) open single, (c) open double—(i) with conical bore, (ii) with cylindrical bore.

III. Mouth or Lip Reed Instruments—(a) with tubes of definite length, (b) with tubes varied in length by lateral holes, (c) with tubes varied in length by valves.

IV. Drums and instruments of percussion.

V. Miscellaneous instruments of historical or special interest.

At the end of the music gallery a platform has been erected, from which, from time to time, specialists like Mr. Kappey will discourse on the growth and development of wind instruments. The exhibits are derived from various sources. In the department of rare or curious instruments, private collectors or museums have been the chief contributors. The leading manufacturers of wind instruments will be well represented, while the interest which is displayed on the Continent in the Exhibition may be exemplified by the fact that the Conservatoire of Brussels has been a prominent contributor to what promises to be a most interesting loan collection.

The arrangements for the performance of music out of doors are unusually elaborate and attractive. On every ordinary day two or three bands will perform in the gardens of the Exhibition, while once a fortnight performances on a large scale by massed bands will take place. The promoters of this department of the Exhibition, with Colonel Shaw-Hellier at their head, are anxious not merely to demonstrate what can be done by military bands on a large scale, but, by inviting friendly criticism and advice, to inaugurate if possible a new era in our military music. To this end a special bandstand of colossal dimensions has been erected on the eastern side of the arena, with an arched roof specially designed by Colonel Shaw-Hellier, and capable of holding four or five hundred musicians with the greatest ease. In order to test the acoustic qualities of the structure, some trial performances were held with a band of eighty performers. The results were eminently satisfactory. The band, although they occupied but a small portion of the available space, were perfectly heard at a distance of 150 yards. A special feature in these combined performances will be the occasional incorporation in the orchestra of a large body of stringed instruments, the results of which are likely to furnish a most valuable object lesson to all instru-

mental composers. By way of encouragement to bandmasters, the promoters of the Exhibition have offered a composition prize, for which some twenty competitors have already entered, the decision resting with a board of judges headed by Dr. Mackenzie.

The interest displayed in the Exhibition by individual civilians, like the President of the Royal Academy, and civilian bodies, like the Wind Instrument Society, is, in our opinion, one of the most hopeful and encouraging signs about the enterprise. It is manifest from this *entente cordiale* that the official heads of Kneller Hall are anxious to raise the artistic status of military music by securing the co-operation of the leading authorities, irrespective of their profession. Our regimental bands were not intended exclusively for the advantage of officers, or the plutocrats who can afford to hire them. They are in great measure the property of the public, who hear them far less often than they ought to. The necessity for organising Park Bands by public subscriptions is a peculiarity that might well be recommended to the attention of some enterprising M.P., who is anxious to ask a question in the House of Commons. Meantime the liberal and enlightened principles on which the musical section of the Military Exhibition is being worked afford a sure guarantee that no opposition will be offered by the officers of the British army to any scheme by which military bands may be increasingly utilised to popularise the taste for good music.

IN an article, signed Catherine C. Hopley, which lately appeared in our contemporary *The Globe*, some curious instances of the effect of music upon animals are related. Many anecdotes are given, proving the pleasure or pain experienced by cats on hearing musical sounds; but, as the authoress truly says, it is not always certain in what manner they are affected, for she tells us that when her cat was in the room "performance on the piano was simply impossible. She leaped upon the keys, walked or rolled upon them, thence on to the top of the instrument as if searching for the sound, back to the key-board, and placing her paws on the shoulders of the player, with her face close to the performer's, seemed to inquire what it all meant." Of the story of the dog who could always detect a false note, and when taken to the Opera "made all the performers afraid of his howls at the slightest discord," and of that of the snakes who invariably "wagged their heads" at pleasurable sounds, we are inclined to be somewhat sceptical. But the truth of the following we can ourselves vouch for. A lady, staying in a country house, was accustomed to practise on the pianoforte close to an open window which looked on to a field where a favourite pony was grazing. The music in no way affected him until Mendelssohn's "*Lied ohne Worte*" (No. 9, second book) was played, when instantly the animal gently approached, and, putting his head in at the window, listened attentively, never leaving his position until the piece was finished. To catch him when in the paddock had always been a matter of extreme difficulty, but when he was wanted by the groom it was now discovered that the magic of Mendelssohn's song never failed to arrest his gambols, and whilst the music lasted he was entirely at the mercy of his captor. As the writer of the article referred to says that this subject is being thoroughly investigated both in Germany and America, we shall doubtless shortly have many highly interesting additions to the facts already before us.

ANOTHER improvement in the pianoforte is reported—of course, from America. We are told that a Mr. Hale, of Boston, has invented "a small lever under

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the upper part of the keyboard of the pianoforte, by means of which the action may be disconnected from the strings, giving one in a second of time a mute pianoforte. Here is the advantage of the invention. The original pianoforte touch is retained, and not only that, another valuable idea is at hand. By gradually depressing a similar lever at the same place on the pianoforte any necessary degree of resistance may be instantly added to the keys, and you may at once have a dumb pianoforte with an action requiring a finger pressure of anywhere from zero to six ounces, as you may please. And then, if you prefer, you may throw on the sound with any degree of key-resistance you may require." Those who are at all acquainted with the mechanism of a pianoforte will perhaps be incredulous as to the mode in which this invention works—at least, as here described; but assuredly the latter portion is the invention of an ignoramus. We thought that the old idea of abnormal key-resistance being beneficial for practice had long ago been exploded.

BUT this is not all. The reporter of this novelty goes on: "These inventions alone would have served to give the inventor a place at the head of the benefactors of a long-suffering public; but more than this, he has called to his aid electricity in operating a tell-tale bell stroke when the pupil plays in too detached a way, or if his tones overlap (used, of course, in technical work only). A slight movement of an almost invisible switch under the left end of the keyboard makes an electric connection, which causes a small bell to strike whenever there is a break between consecutive tones, and the connection is so arranged the *legato* must be absolutely perfect. A slight movement of another switch makes another similar attachment, and now the bell rings whenever the tones are over-lapped. . . . This switch also reports a non-simultaneous use of the hands in two-hand chords. These connections may be used either separately or together, and with either dumb pianoforte or speaking pianoforte. The value of this arrangement is patent to everyone acquainted with elementary pianoforte work." Certainly not to ourselves, who were under the impression that *legato* involved an overlapping of the tones. And as to the first switch, if the bell rings whenever there is a break in the sounds it must ring all the time when the hands are off the keys altogether. But, alas for the poor pianoforte thus pervaded with levers and switches and electrical connections! And still more alas for the hapless student when all this machinery is turned on at once! For a bell rings whenever two notes are not consecutive, whenever they overlap, and whenever they are not sounding. And this on a dumb pianoforte where his ear cannot detect the nature of his faults but can only hear a perpetual electric bell!

THERE is a natural tendency, which will need more and more resistance as the years roll on, to estimate musical activity in the metropolis by what occurs in the central and fashionable districts of what has been rightly termed "a province covered with houses." It will doubtless surprise many people to learn that a musical festival, attended by a larger number of people than is expected at the most important provincial festivals, took place in London so recently as Easter; yet such is the fact, and it is none the less a fact because the locality happened to be the Mile End Road. Moreover, it is an annual and not a triennial undertaking, though it resembles provincial festivals in that the proceeds are devoted to a charitable purpose—in this instance, to the Tower Hamlets Mission. Lest any should suppose that the

performances were second-rate, or possibly tenth-rate, let us hasten to add that between Good Friday and Easter Tuesday the following works were given: "The Messiah," "Elijah," "The Golden Legend," "The Revenge," and a miscellaneous selection. Among the soloists we find such names as Mrs. Hutchinson, Miss Annie Marriott, Madame Patey, Miss Eleanor Rees, Miss Marian Mackenzie, Mr. Iver McKay, Mr. Musgrove Tufnail, Mr. Plunket Greene, and Mr. W. H. Brereton. With such artists, and a complete orchestra and chorus, under the direction of Mr. G. Day Winter, all the music, of course, received ample justice. There is matter for congratulation and for reflection in the Mile End Musical Festival.

THE official report of the thirteenth Annual Meeting of the Music Teachers' National Association at Philadelphia, in July last, contains a large amount of interesting information concerning the operations of the Association, together with the text of several addresses, the majority of which indicate in unmistakable terms the earnestness with which American musicians are striving to elevate the art in which they labour. The speeches of some of the English musicians which are printed in the report show a remarkable consensus of illustration, if not of ideas, inasmuch as several in speaking of the necessity of continued study took for their chief illustration the story of Porpora and Caffarelli: how that the master kept the pupil for five years at one exercise and at the end of the time informed him that he was then the greatest singer in the world. It is doubtful whether such a practice would be found profitable in the present day, when the greater number of those who desire to be thought vocalists trouble their teacher for no more than a dozen lessons, and then believe themselves as great as Caffarelli or any other vaunted vocalist.

THE New York *Star* says: "It is reported that Madame Adelina Patti is about to enter an action in the American courts to prevent the unauthorised reproduction in public of her voice by means of the phonograph. The proprietor of one of these instruments secured in it during an opera performance in San Francisco a splendid impression of the *prima donna's* voice, and proposes to make a tour through the States, giving, through the phonograph, Patti's solos at second hand." It seems a pity that this question cannot be settled amicably, for, if properly understood by both parties, this reproduction of the voice might be made profitable to the singer as well as to the phonographer. Of course, all the principal solos will have to be repeated, but this kind of encore will be no additional trouble to the vocalist. It is true that songs at "second hand" will not be considered equal to the original; but this will doubtless be allowed for; and artists in making this double engagement will be amply compensated by a considerable increase of terms without the slightest increase of exertion.

OUR Bristol correspondent records a performance of "Israel in Egypt," when a choir of 200 gentlemen sang the duet "The Lord is a man of war." In the same paragraph we learn that Paganini's "Moto Perpetuo" was given by the whole of the first and second violins of the band. These things may have afforded a "great treat," but still they savour of false art. The directors of musical thought and practice in London are responsible for these innovations; the provincials are not to blame if they follow the "light and leading" of metropolitan stars. It is especially a matter for regret that these bad examples

should have found place in the newly revived Popular Concerts in the Western City, for this is not the form in which music should be made familiar.

#### FACTS, RUMOURS, AND REMARKS.

WE have not seen in the list of partnerships dissolved the names of Sullivan, Gilbert, and the American public. Yet these old associates appear to have gone their several ways, owing to a difference of opinion regarding "The Gondoliers." The pretty quarrel began with the sending to New York of an indifferent company, which the public rejected. Then Mr. and Mrs. D'Oyley Carte went across to put things straight. The venture started afresh, but with such results that the Savoy authorities wired to "close the theatre in two weeks and come home." Remark and rejoinder upon this are likely to have a good long innings.

SIR ARTHUR SULLIVAN led off awhile ago with some sharp observations upon the conduct of the American press in re "The Gondoliers." To these the *American Musician* retorts: "The position of the *American Musician* has been amply justified by the fact that since I wrote you last Mr. D'Oyley Carte has cabled to New York to have the season abruptly closed and the company re-shipped to London. This is another case where we need shed no tears, and we see that in spite of the A. M. Palmer *pronunciamientos* as regards the wonderful business that the reconstructed opera was doing at his theatre, it was just such a failure there as it was at the Park. Meanwhile Wilson is doing well with it in Philadelphia, but then Wilson has cut out half Gilbert's libretto and interpolated gags and humour and new songs and new dances till Gilbert and Sullivan would not know their own child, there is so much life in it. The lesson of the whole situation is this: if Gilbert and Sullivan want to make money in this country they must do first-class work and send a first-class company over to present it. And they as well as Mr. D'Oyley Carte may as well make up their minds that such work as 'The Yeomen of the Guard' and 'The Gondoliers' will not go down here."

WITH reference to Mr. Edward Lloyd's engagement at the Handel and Haydn Society's Festival, Boston, we read in the *Boston Home Journal*: "In any great dramatic or musical enterprise there is usually one element so costly that to obtain it seems impossible, and so desirable that to dispense with it appears impossible also. Such a Festival as should commemorate the Handel and Haydn Society's seventy-fifth anniversary would be imperfect without a surpassingly fine oratorio tenor. When Mr. Edward Lloyd was first approached, he named as his stipend a sum which would have consumed a quarter to a third of the probable receipts, reckoning on the highest possible scale of prices for tickets. It was a demand such as Patti might make, but there was not the certainty that it would be followed by proportionate receipts. It took a year of negotiation with the artist and with other associations in this country which might make a little syndicate to pay for his time of absence from London, before such terms were made as the directors dared to accept. If these terms were made public, no one would venture to say that the old Society has not a little modern snap in its constitution."

THE extraordinary attraction of "hot-water" for Dr. von Bülow has long been a source of interest to

students of eccentric human nature. Put a bowl of it anywhere within the doctor's ken, and he is sure to plunge his hand to the bottom. A recent example is amusing. There has long been a standing feud between two musical journals of New York—the *American Musician* and the *Musical Courier*—mainly, we believe, owing to want of agreement on the Wagner question. One might have supposed that, visiting America, the doctor would keep clear of these combatants; but no, he must plunge into the fight. The following letter was addressed by him to the editor of the *American Musician* (and forthwith printed in *fac-simile*): "Last year I made a big mistake in subscribing to the *Musical Courier*. Please will you send me, from now, your paper, which I have found to be the *musical journal* of the world, and oblige," &c. "P.S.—Please would you be kind enough to send a note to the *Musical Courier* that I give up last year's mistake." The imagination of an Edgar Poe is not required to fancy that the editors of the *Courier* have got their coats off.

THE Americans are getting some fun out of the fuss made in England about the Toronto degrees. Here is a cutting from the *Chicago Indicator*: "The average American is inclined to laugh and wonder what the row is all about anyhow. Who cares? What difference really does it make whether some Cheap John gets a degree of Mus. Doc.? The public is not interested in that sort of thing, and is fast losing all of the old-time reverence for long titles. The people only care to know that a musician is an artist, and they are fast becoming educated enough to find this out. The 'monkey work' of titles and degrees and all that sort of thing has no interest for them. A man here is a *man* because he is a MAN. Of course, we know it is different over in the poor little isle where the wail is loudest. For that their education is to blame. Accustomed to spelling queen with a great big Q, and to speaking with bated breath of royalty with a great big R, they naturally like to grovel before a Mus. Doc. or a Mus. Bac. or anything else that has a title."

THE Wagner war goes bravely on in New York, and one can hear little save "the thunder of the captains and the shouting." When Abbey's Italian Opera came the other day, the Wagnerian critics sharpened their weapons, and went out as light infantry to tease and annoy, rather than seriously to damage. Here is an example of their attacks, having reference to a presentation of "Aida": "There was a great outburst of applause after an *ensemble* in the second act. Immediately the principals strung themselves across the stage and bowed their acknowledgments. But this would not suffice, so *Aida* and *Rhadames* held a consultation with Sig. Ardit, the latter issued his instructions to the chorus of *prigionieri*, all stepped back into the dramatic frame, and promptly swelled again with the emotion of which a few minutes before they had been safely delivered."

THE *World* could not stand this, and opened its guns in reply: "That must have been almost as excruciatingly ridiculous as a big *papier-maché* dragon on the stage with a cornet-player in its stomach. But what is opera but absurdity? Has it one single feature of practical existence? Why, it is ideality from first to last. Imagine men and women going about in every-day life singing love songs to each other, relating their grievances in recitative, and gathering in great mobs to lift up their tuneful voices in the way of comment upon the doings of the day.

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Go to!" Alas, poor Worm! That he should be described as a *papier-mâché* creature with a cornet-player in his stomach! Is there no reverence?

MR. C. LEE WILLIAMS'S "Last Night at Bethany" continues its prosperous career, and during the recent Lenten season was heard in many churches throughout the kingdom. In connection with a performance at St. Andrew's, Auckland, Mr. Kilburn, the able organist, published a preface to the book of words emphasising the need for devotional music which, while good, shall be simple. Such music, Mr. Kilburn stated, he had found in the "Last Night at Bethany." A correspondent of the *Northern Echo* adds: "In short, Mr. Kilburn, justifiably, I think, regards the work as a little idyll, with many charming touches. In devout and touching solemnity, music, indeed, Mr. Kilburn says, seldom sounds the depth of human feeling more completely than is found at the words—

The Father's veiled face,  
The cruel taunts, the spear,  
The agony of death,  
These all await Thee, O my Saviour!

It is a musical sermon worthy of being preached from every choir and singing pew in the land."

WE have read the subjoined paragraph with a sigh for the insulted dignity of art: "A disgraceful scene occurred in the Deutsches Theater, the most important in Berlin, during the first performance of 'King Midas.' The well-known critic, Conrad Alberti, hissed, whereupon a leading banker, Meyer by name, rose up indignantly and shouted 'That's always the way. These blackmailers will hiss on the first night.' A fight ensued between the banker and critic. Fists and sticks were freely used. Meyer's eyes were blackened and the blood flowed from Alberti's nose. The play was stopped and the combatants were arrested." There are some things they do not manage better abroad. Fancy Mr. Sutherland Edwards and Baron Rothschild having a "set-to" in the stalls of Drury Lane Theatre over the merits of a new piece! We cannot fancy it.

It is a pity that the reception given by Messrs. Broadwood to Sir Charles and Lady Hallé was marred by want of precaution against an overflow of guests. The generous hosts appear not to have reckoned with the loose social habits of the present day, when invited persons rarely scruple to include in the hospitality some person or persons of their own set. The result was that possessors of cards brought their friends in droves, the premises in Golden Square became blocked, and the programme could not be carried out. There remains to hope that English eagerness to speed the parting may be equalled by Australian zeal to welcome the coming.

THE musical critic of the *East Anglian Daily Times* has had an opportunity of hearing Mr. Barnett's "Ancient Mariner" performed by the Ipswich Choral Society, and does not like it. He styles the work a "distinct, unmitigated bore," and adds: "Under Mr. Barnett's treatment the luminous imagination which sets every line of the poem afire is utterly quenched. . . . Where Coleridge is weird, Mr. Barnett is merely eccentric; where Coleridge is nobly emotional, Mr. Barnett is sentimental," and so on. The critic does his duty in giving his honest opinion, but as the "Ancient Mariner" has got on pretty well for some years without his praise, it is likely not to suffer much from his blame.

THE musical critic of the *Coventry Reporter* has made a suggestion which, no doubt, the conductors of oratorio concerts will receive with becoming gravity. It is to the effect that at performances of "The Messiah" all present should take part in the Hallelujah Chorus. "As usual," writes this critic on a recent occasion, "the audience rose during the Hallelujah Chorus, and why this should not be taken part in by all the voices of the audience it is hard to understand. There may be havoc played with some of the parts; to the majority it must be fairly well known." The audacity of this proposal almost takes away one's breath. Its author is the Danton of musical journalists.

THE musical world has been interested of late by a succession of "finds," the regular and frequent occurrence of which may possibly excite distrust in a certain order of minds. Among the latest discoveries are the portraits of Beethoven's parents—these will require to be fully authenticated—and, in Manchester, some copies of early works by Mozart, as well as fragments, said to be in the master's handwriting, of his youthful opera "Mithridates." Being only copies of works easily accessible, these MSS. are not very valuable, but it is interesting to have them found in England. They are supposed to have been brought over by a Miss Harford, who, early in the present century, studied at Florence.

THE London School Board has assented to the introduction of pianofortes in the elementary schools. This will probably cost the unhappy ratepayers a sum amounting to nearly six thousand pounds for the experiment, and lead to results whose ends cannot be seen. As a contemporary asks: "Can anybody suppose that if instruments are provided in one school the pianoforte movement will not spread? No doubt, as was urged by some members, 'music hath charms' to soothe the schoolboy's breast, and it 'improves their natures'; but any improvement of this kind will be entirely counteracted by the deterioration in the natures of the parents of the same boys owing to an increased 'Education Precept.'"

THE intended musical festival at Bonn, next May, in aid of the Beethoven House, is an occasion of perfect propriety. Germany, which claims to be the musical country *par excellence*, should not need foreign help when the question is one of honouring her great composers. An attempt to raise money in England for the Bonn house was not, we understand, very successful. The reason is clear. English amateurs are among the most ardent worshippers of Beethoven, but they see that his countrymen are the persons to create a local memorial of his genius.

WE have always been pleased to see that an attendant is wanted in an Asylum who can play upon some instrument, because it proves that music is cultivated in establishments devoted to the treatment of the insane; but two announcements now before us requiring that candidates for such an appointment must also perform on the organ at church service are simply advertisements for organists whose leisure time will be used up as attendants to the patients. Truly there is no good without an accompanying evil.

AN institution called the "National Conservatory of Music of America" has been founded in the United States, and has for its object the encouragement of native composers by, among other ways,

giving public performances of their works. Very good; but the *Globe* pertinently asks: "How about the audiences? Is the transatlantic public sufficiently enamoured of its own musicians to be willing to support Concerts of the kind described?" "Ay, there's the rub."

THERE is no more confirmed joker than your compositor. Having, some days ago, to set up in the office of a daily journal the following: "To-night, 'The Windmill' (Hugh Temperley), by Mr. W. Bell Kempton, at the Albert Institute, Windsor," the incorrigible wag perpetrated this: "To-night, 'The Windmill' (Hugh Temperley) by Mr. W. Bell, at Kempton, and by Mr. Albert Inst. at Windsor." We have here the best thing he has done for a long time.

THE Dover Custom House protects us, it seems, from bogus Strads. Instruments imported for sale are detained at the port of entry until the officers are satisfied that the date and name are genuine. Quite right, but it was unpleasant for Mr. Laurie, of Glasgow, to have an instrument impounded which was brought over for his own use. The violin has, of course, been given up. Fancy its owner's emotions while the treasure, valued at £800, was knocking about in the Dover Custom House!

WE take the following from an American paper: "Mary Coleman is the name of a young girl in St. Louis who has just been committed to the insane asylum because, having for a long time desired to go on the stage, she became a monomaniac and thought herself a great star. As we look around in the profession we are inclined to think that the officials adopted exceptional treatment in Miss Coleman's case." Would it not be better to say that the officials have set a good example?

THE Brooklyn *Times* informs us that the recent performance of "The Redemption" at the Academy of Music was a very solemn affair in the main, but the solemnity was relieved somewhat at one time, for those near enough the stage to notice it, by a playful and friendly shin-kicking match between a couple of festive second violins. It was marvellous to see with what dexterity they could kick each other, at the same moment playing their music with perfect tone and expression.

WE cannot agree with our contemporary when he adds that the orchestral player is "beyond redemption," for, "While the lamp holds out to burn," &c.

WHY do so many vocalists prefer superfluous lagging on the stage to decent and dignified retirement when means begin to fail? Here is Miss Clara Louise Kellogg still "concertising" in the United States, and the papers are saying that her voice is a "painful wreck." The best years of an artist's life are devoted to the erection of a worthy memorial in public esteem; the closing period is often spent in demolishing it.

THERE is a Boston writer on music who holds that Beethoven's "Pastoral" Symphony has become "somewhat threadbare and hackneyed." So, we suppose, have the beauty of a rural landscape; the murmur of the brook; the grandeur of a summer storm, and the feelings with which the toil-worn man finds comfort on the bosom of his great Mother. All threadbare, all hackneyed, save the creation which will, to-morrow, be thrown aside in turn!

THE same shining light of musical criticism tells us that the slow movement of the "Pastoral" is "soporific," and one part of it "nauseatingly reiterated," while the storm is a "tempest in a teapot." If the idea were not too absurd even for them, we might suppose that the Wagner fanatics have made up their minds to befool and render loathsome all music save that of one man.

THE best-informed amongst us lives and learns. Referring to a performance of "The Messiah" at Landport the other day, a Portsmouth paper, the *Evening News*, remarked of the chorus: "Their best effort, however, was 'For we are the sinners,' which was delightfully interpreted." Handelians will angrily demand why this particular example of the master's genius has so long been kept out of copies and concert-rooms.

MR. FRANZ RUMMEL has been playing at some Orchestral Concerts in Copenhagen with great success. On the 18th ult. he was summoned to the Palace, when he was asked to perform in the presence of the King and Queen, the latter having been unable from indisposition to attend the public performances. The King, at the conclusion of his Pianoforte Recital, decorated him with the Order of the Dannebrog, as a recognition of his artistic merit.

WE are glad to find that the "Opera house of the future" is not always to be consecrated to the "music of the future," for it is stated that on the heights of the Mönchsberg, near Salzburg, a large theatre is to be erected "for model performances of Mozart's and other operas, after the manner of the Wagnerian Bayreuth Festivals," and that the inauguration is to take place next year with the "Zauberflöte."

IT appears by a recent case at Marlborough Street Police Court that when an Italian organ grinder is requested by one of the persecuted inhabitants of the locality which he favours with his presence to go away, he shakes his head and says "Me no understand English"; but the instant he hears that a policeman is to be sent for, he walks quietly off. This shows a creditable progress in our language which in future may be taken advantage of.

IT is announced that "Clwydfardd," the Archdruid of the Welsh Eisteddfod Gorsedd, will receive a grant of £200 from the Civil List. He is nearly ninety years of age, and has won a number of Eisteddfodic prizes. Now that Government has listened to the claims of this venerable Welsh bard, English musicians who have grown old in the practice of their art need not despair of some day receiving an official recognition of their services.

ANOTHER plea for the formation of local orchestras has been made by our correspondent in Nottingham and Derby, and our Dundee correspondent also refers to a recent combination of local forces. The spread of this practice would be a movement in the right direction, for it would foster the spread of music, increase the local interest in the art, and relieve the congestion already felt in centres amply provided with performers.

THE Dundee correspondent of a musical contemporary reports the performance there of a work by Dr. Mackenzie, entitled the "Dream of Tubal," and calls it "his latest work," so that it cannot be our



familiar friend the "Dream of Jubal." As a matter of fact, however, the "Dream of Jubal" was given, on the 11th ult., in the northern town, and most favourably received.

In the absence of an expected artist at a recent concert in Paris, Madame Albani volunteered to sing "Ah, mio Fernando," and did so seated on the stage. The veteran artist, who is sixty-three, was heard with great interest and much applauded. Should the "o" in the lady's name be printed as an "a," we shall not deem it needful to explain that Madame Albani is yet a good many years short of three score.

*Se non è vero, &c.* "While Patti was in Chicago a genius aimed the deadly phonograph at her while she was singing 'Home, sweet home,' and caught every dynamic effect, including the applause of a fashionable and enthusiastic audience. He has put cylinders in the phonographic drop-a-nickel-in-the-slot machine, and the Chicagoans are enjoying the great singer's silvery notes at rock-bottom prices."

THE Catholic Archbishop of Dublin (Dr. Walsh) has this year again offered two prizes of £20 and £5 respectively for Church music compositions by Catholic musicians residing in Ireland. This is sound evidence of his Grace's interest in Church music—a thing that undoubtedly should be a matter of interest to every ruler in the congregations of "those who profess and call themselves Christians."

MISS FANNY DAVIES is fond of carrying the standard of English executive art about the Continent, and has lately been performing in Florence, Rome, and elsewhere in Italy. She does good service to her native land so, and might do more by introducing some examples of our composers for the pianoforte. There are such to be found, we believe.

WHEN the editor of the *Screamer*, who holds one set of opinions, clamours to have the gag used upon a contributor to the *Growler* who holds another set, is he (the editor) an enthusiast for the freedom of the press? When he protests that the *Growler* man is silly, and tries to put him down, is he benefiting his own cause? We ask for information.

THE absurdity of insisting upon the repetition of a piece has never been more obviously displayed than by Miss Janotha, who, at one Concert, for an encore to Beethoven's "Sonata Appassionata," played the same composer's Variations on "Rule, Britannia," and at another, for the "Moonlight Sonata" substituted Chopin's "Marche Funèbre."

ON the authority of the *British Medical Journal*, enemies of the performers on bagpipes are amply revenged upon their persecutors, for we are told that by the friction of the mouthpiece of the pipe the teeth of the players are—not "set on edge," like those of the listeners but—actually severely injured.

THE *American Musician* assures its readers that "London will stand almost anything in the way of musical ignorance." Perhaps; but we would add that ignorance is much easier to put up with than the man who knows too much.

WRITING of Wagnerism in *Scribner*, Mr. W. Apthorp describes the faith of extreme Wagnerists as "rather of the mediæval sort," and as "based more upon the miracles the prophet worked than upon an unbiassed sifting of his preaching." Neat.

So Mr. Saint-Saëns has turned up! After all the fuss, it appears simply that the composer went off to the isles of the sea, and gave no address. He wanted rest, not letters and telegrams. Cannot a man do what he likes with his own leisure?

It may, perhaps, be difficult to select a subject suitable for a "bass trombone solo," but one less appropriate than "Ode to a butterfly," which we see in a Concert programme now before us, can scarcely be imagined.

THE Overture and Entr'actes for Mr. Irving's presentation of "The Master of Ravenswood" at the Lyceum in the autumn have been completed by Dr. A. C. Mackenzie, who, as a Scottish composer, must be considered peculiarly qualified for the task.

MR. BARNBY took the chair, on the 24th ult., at the last of the course of Lectures on Sunday School Singing, which have been delivered by Mr. W. McNaught before the members of the Sunday School Union.

THERE is a Beethoven Place in Chicago, and a Mozart Square in New Orleans. A careful search of the map of London is necessary to find out a Beethoven Street somewhere up Kilburn way.

ONE of the best portraits of Madame Albani we have ever seen appears in the *American Musician* of March 29. It is a full length figure in the dress of *Desdemona*.

#### CARL ROSA OPERA COMPANY.

So far the production of Messrs. Bennett and Cowen's new opera, "Thorgrim," has been the event of the English season which began at Drury Lane on the 5th ult. The novelty and its production will be so fully noticed later on in this article, that very few words must suffice for the revival of familiar works. The season started with Gounod's "Romeo and Juliet," played in English for the first time in London; the lovers being represented in satisfactory style by Miss Zélie de Lussan and Mr. Barton McGuckin. It has been performed since, but, though well put upon the stage, has practically failed with the public, who will persist in treating Gounod as the composer of one lyric drama, and one only. At Covent Garden, when "Romeo and Juliet" was brought out in Italian, the same thing happened. Yet the Carl Rosa version is popular in the provinces. Surely the ways of the public are past finding out. The "Bohemian Girl" and "Carmen" drew overflowing houses on Easter Monday, and "Faust" and "Mignon" were next revived with fair if not abundant popular success. Mrs. Georgina Burns was an excellent *Marguerite*, and, as the heroine of Ambroise Thomas's opera, Miss Fanny Moody considerably astonished those who had not expected merit of a high order. Miss Fabris played *Filina*, and Miss Lucille Saunders *Frederic*, each lady winning commendation. Wallace's "Lurline" was the next revival, with Mrs. Burns in the title-role, Mr. Durward Lely as *Rudolph*, Mr. Max Eugene as the *Gnome*, and Mr. Crotty as *Rhinberg*. The opera was effectively put upon the stage, and the performance could hardly have been better, but, though the ballads, from "Take this cup of sparkling wine" to "Sweet spirit, hear my prayer," met with great favour, the absurdity of the story and the miserable manner of its telling were too much even for an English popular audience. We have advanced somewhat from the position occupied thirty years ago, when "Lurline" was new. An intelligible, if not a probable story is now expected, and the lyrics must have at least the semblance of poetry. Poor Mr. Fitzball, though he did his best, met neither of these requirements, which, it is but fair to say, were not requirements in his time. The opera can hardly be looked upon as a success of the season.

The Company's managers made their next appeal to public taste with an English version of "L'Etoile du Nord," prepared under the superintendence of the late Carl Rosa. Meyerbeer's opera drew two full houses, and Mr. Augustus Harris made a full show with the *Czar's* troops on his capacious stage; *Corporal Gritzenco* (otherwise Mr. Aynsley Cook) manœuvring them with quite professional aplomb. The showy opera was otherwise well treated. It had a capital *Czar* in Mr. Celli, whose acting in the tent scene was as good as any we have seen on the lyric stage. Mrs. Georgina Burns showed herself quite at home with *Catherine's* florid music; Miss Kate Drew was an attractive *Prascovia*, and Mr. Aynsley Cook a *Gritzenco* of the good old comic sort. The public seemed quite pleased both with spectacle and music.

A very large amount of interest was aroused by the production of Mr. F. H. Cowen's opera "Thorgrim," on Tuesday, the 22nd ult., the audience including representative musicians from all parts of the country and even from abroad. It is well it should be so, for if we are to have an English school of opera the foundation must be laid by those who devote their lives to the art. Apathy among musicians would certainly mean continued apathy among the general public. A great deal of curiosity was also felt concerning the work, for librettist and composer were comparatively new to their business. Mr. Joseph Bennett's librettos for concert-room works have gained the highest praise for sound workmanship and literary excellence; but the book of a grand opera is quite a different affair from that of an oratorio or a cantata. Mr. Cowen, it is true, wrote the music to "Pauline" fourteen years ago, but the adaptation of "The Lady of Lyons" was little better than a ballad opera. So much interest has been taken of late in Scandinavian music and literature that Mr. Bennett cannot be accused of rashness in selecting a subject from the fierce, stern epoch of the Vikings. The original may be found in Messrs. Magnusson and Morris's tale "Viglund the Fair," in "Three Northern Love-Stories and other Tales." Mr. Bennett has, of course, exercised his right to make such modifications as seemed desirable for his purpose, but he has preserved all the prominent characteristics of the story. The following synopsis of the plot, taken from the vocal score of the opera, gives an admirable idea of its salient features:—

Act I.—*Harald Fair-hair*, King of Norway, making a progress through his dominions, visits *Jarl Eric*, in Rogaland. The festivities which celebrate his arrival are interrupted by a quarrel between *Eric's* "love-born" son, *Thorgrim*, and *Helgi*, his son by *Arnora*, his wife. Consequently upon this, the King shows favour to *Thorgrim*, attracted by the youth's bold and manly bearing. *Arnora*, jealous for *Helgi*, instigates his partisans among *Eric's* people to the murder of *Thorgrim*; which purpose they attempt to carry out when *Thorgrim*, insulted by one of their number, *Sæcyn*, takes the life of the offender. The King and his guards intervene, and, at the request of *Eric*, *Harald* accepts *Thorgrim* as one of his own men. Act II.—The King, having summoned his principal Jarls to a council, receives them, their ladies and attendants with much ceremony. Among the guests are *Eric*, *Arnora*, and *Helgi*. Last to appear are *Jarl Thorir* and his daughter, *Olof Sunbeam*, the promised wife of *Helgi*. *Thorgrim* falls in love with *Olof* at first sight, and, in his masterful way, so ingratiates himself with the maiden that he is permitted to conduct her to the feast. When left alone, *Arnora* reproaches *Helgi* with his supineness as a lover, and is answered in terms which show that *Helgi* conceives himself to be, as against *Thorgrim*, the victim of a relentless and irresistible fate. Stung by his mother's reproaches, he, however, professes a resolve to meet *Thorgrim* where the sword shall arbitrate between them. When all the guests have again assembled, *Thorgrim*, with whom action promptly follows thought, demands of *Thorir* the hand of his daughter. *Thorir* refuses, on the ground that he has already promised it. *Thorgrim* then appeals to the King, and, on *Harald* declining to interfere between a father and his child, passionately declares that he will no longer serve as King's man. He at once departs; but threatens to return and reckon with all who dispute his will. Act III.—*Olof* indulges her grief for *Thorgrim* (whose love she returns) in a pine forest near her father's hall. After

she has dismissed her attendant women, *Thorgrim* enters. The interview of the lovers is seen by a follower of *Helgi*, who hastens to inform his master. Meanwhile, *Thorgrim* acquaints *Olof* with his design to gather warriors and ships, and proceed to the West Isles as a Viking. He obtains her promise to obey whenever he shall summon her to his side. Their interview is finally interrupted by the appearance of *Arnora* and *Helgi*. *Helgi* rushes at his rival sword in hand, but, seized with sudden fear, halts, swerves, and leans trembling upon his weapon. Act IV.—It is Yuletide, and the marriage of *Helgi* and *Olof* is about to take place. The guests have assembled in *Thorir's* Fire-hall, and the ceremony is on the point of beginning, when *Thorgrim* suddenly enters. He challenges *Helgi* to decide their quarrel by single combat—an issue which the bridegroom evades. Next, he once more demands *Olof* of her father, and calls upon her to leave *Helgi* and stand at his side. She obeys. *Eric* intercedes for the lovers, but *Thorir* holds a promise sacred and once more refuses. At a signal from *Thorgrim*, his men, who have entered unobserved amidst the excitement, extinguish the lights in the hall. Favoured by darkness and confusion, *Thorgrim* and *Olof* escape, and are presently seen on board a ship which makes her way out to sea. *Helgi* and the warriors present would pursue with *Thorir's* ships, but the doors of the hall are held in force by *Thorgrim's* men. The curtain descends as the receding voices of the lovers are heard in a strain from the love-music of the third Act.

Here we have a drama calculated to afford a vivid picture of the rude period in which it is placed—that is to say, the tenth century. But this "argument," of course, conveys no idea of the striking merits of Mr. Bennett's verse. The characters may be as much outside the pale of sympathy as the Scandinavian deities whom Wagner has held up to such scorn in "The Nibelung's Ring"; but the language placed in their mouths is full of point and felicitous turns of expression, and, in certain scenes, of picturesque metaphor and poetic fancy. When we recollect the wretched balderdash so frequently thought good enough for opera composers to set to music, Mr. Cowen has reason to be grateful for the opportunity afforded him of association with literary matter worthy of his own powers. It will probably surprise few if any of our readers to be told that he has succeeded best in the lyrical portions of the opera. From this it must not be inferred that the score is cut up into a number of set pieces in the old-fashioned style. The music is for the most part continuous, but at the same time there are many sections which might be extracted without much trouble, and, if we mistake not, some of these will gain popularity in the concert-room. Glee societies will certainly be glad to make acquaintance with the bright and energetic part-song "What's best in peace?" in the first act, and ladies' choirs will be equally delighted with the soprano solo and chorus "Through the forest Ivar goes," in the third act, a most engaging piece. Among the solos, the wild and pathetic song of the Skald, in the first act—unfortunately sacrificed in order not to delay the action—is one of the most original. The King's song, "The Viking's ship sails o'er the main," which immediately follows, deserves a high place among nautical ditties. In complete contrast to this, and full of tender beauty, is the soprano *scena* in the third act. The concluding portion of this, "Aid me, gentle powers," is, indeed, a melodic gem. There are other solo numbers which would not bear transplanting so easily, but which in their place are effective in the highest degree. Such are *Thorgrim's* song of loyalty to the King, which is worked up into the climax of the first act; *Arnora's* singularly expressive appeal to *Freyja* in the second act; the succeeding plaintive ballad for *Thorgrim*, with saxophone accompaniment, "Why wanders Thorwald"; and *Helgi's* gloomily impressive air in the last act, "In their dark and secret place." We have yet to mention the weird and energetic chorus of welcome to King *Harald*, which at once places us, as it were, among the wild, turbulent spirits with whom the story is concerned; the brisk, strongly rhythmical dance of warriors which follows; the bright and picturesquely scored march at the beginning of the second act; the important and ingeniously constructed concerted piece which virtually forms the *Finale* of the act; the love duet in the third, on which, of course, Mr. Cowen has

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lavished all the graceful fancy and melody at his command; and the wedding chorus, with its piquant accompaniment, in the last act. It is difficult to perceive in each and all of these how Mr. Bennett's graphic lines could have received better illustration. It is a pleasant duty to be able to speak in high terms concerning the performance of "Thorgim." Mr. Barton McGuckin, as the proud hero, looked remarkably well and has never sung more effectively. Olof has little to do save to sing sweetly, and this Miss Zélie de Lussan did to perfection. If Miss Tremelli would bear in mind that *Arnora* is not always the most important person on the stage she would deserve equally unqualified praise. As it is, she must be highly commended for her impressive rendering of the music. Mr. F. H. Celli as the *King*, Mr. Max Eugene as *Eric*, Mr. Somers as *Thorir*, Mr. Leslie Crotty as *Helgi*, and Miss Kate Drew in the small part of *Nanna*, Olof's handmaid, were all unexceptionable. Mr. Cowen had the orchestra well in order, and the important choral work was remarkably well executed. As a matter of course, the mounting of the opera, under the skilful direction of Mr. Augustus Harris, was brilliant, and the stage presented a succession of striking pictures, although there were occasions when a little additional movement would have been an advantage. The composer, who conducted, was enthusiastically cheered at the conclusion of the performance, and in this auspicious fashion was "Thorgim" launched on what can scarcely fail to be a successful career.

"Thorgim" was followed by "Maritana," which failed to draw a good house, and on Saturday last took place a welcome revival of "Lohengrin." A word, in conclusion, for the able Conductor, Mr. Goossens, who is always safe.

#### ROYAL CHORAL SOCIETY.

THE last three performances of this Society were devoted to standard works and may, therefore, be dealt with briefly. "Israel in Egypt" is one of the few works which can be heard to special advantage in the Albert Hall, and the rendering on March 26 was, as regards the choruses, supremely fine. Averse as Mr. Barnby is to granting encores, there was no resisting the storm of applause which burst forth after the Hailstone Chorus. Again, whatever may be thought from a rigidly artistic point of view of transforming the duet "The Lord is a Man of war" into a chorus, it is impossible to deny that, as sung by 400 perfectly drilled tenors and basses, the effect is singularly impressive. The soloists in "Israel in Egypt" have comparatively little to do, but it should be recorded that Mr. Iver McKay gave an excellent rendering of "The enemy said," and that Madame Patey was loudly applauded by the unthinking portion of the audience for descending to the low E flat, a note of course not to be found in the score, at the conclusion of the air "Their land brought forth frogs." Miss Anna Williams was highly satisfactory in the soprano music.

On Good Friday the usual abbreviated version of "The Messiah" was given, with Miss Anna Williams, Miss Hilda Wilson, Mr. Iver McKay, and Mr. Watkin Mills as the soloists. The stalls were badly attended, but the cheaper parts of the vast building were crowded.

If all is well that ends well the Albert Hall Society must be counted fortunate indeed, for the audience at the performance of "The Golden Legend," on the 23rd ult., was exceptionally large, the building being crowded in every part. Those who came had every reason to be pleased, for the work could scarcely have received greater justice. Miss Macintyre sang beautifully as *Elsie*, Mr. Ben Davies was highly satisfactory as *Prince Henry*, and Madame Patey and Mr. Henschel completed an excellent quartet. That ample justice was rendered to the choruses will be readily assumed. The increased knowledge of the work through the medium of multiplied performances has also had the effect of augmenting the interest and consequently the enthusiasm of the public; this was displayed in the most satisfactory manner on this occasion. Sir Arthur Sullivan was present at the performance with the royal party, consisting of the Duke and Duchess of Edinburgh and the Princess Louise, who occupied the Queen's box. After the performance the chorus and orchestra, with the audience, having discovered that the composer was present, most enthusiastically applauded

him, and continued to do so until he was led forward by the Duke of Edinburgh to the front of the box to acknowledge the hearty reception of his famous work and the public testimony of approval of his worthy efforts.

#### PHILHARMONIC SOCIETY.

THIS Society's second Concert took place on March 27, too late for notice in our April number. By this time it almost belongs to ancient history, but, for the sake of completeness, we must ask the reader to go back with us so far. Certain works in the programme were familiar, and may be mentioned only to be dismissed with general commendation of their performance by the splendid orchestra under Mr. Cowen's painstaking direction. They were Bennett's "Naiades" Overture, Haydn's Symphony "La Reine de France," and Wagner's Prelude to "Die Meistersinger." Vieuxtemps's Violin Concerto in D minor was less well known to the audience, but as it is in all respects an executant's piece, serving for little else than display, no profit would arise from its discussion. As an executant's piece, its claims are very high. The Belgian violinist, Ysaye, did full justice to his countryman's work. He is certainly a remarkable artist, who has carried the study of the violin to its ultimate point, and who plays with soul as well as skill. Finished technique, and phrasing not less expressive than correct, were striking features of his performance. The novelties at this Concert were, we venture to think, not happily chosen. It was a mistake, for example, to produce three pretentious but rather empty songs by the Belgian professor, Hubert; especially as they were not powerfully recommended by the singing of the Belgian baritone, Blauwaert. It was a still greater error to give four numbers from Peter Benoit's music to the drama, "Charlotte Corday." It might have been supposed that music so intimately connected as this with the presentation of a revolutionary drama would suffer by a hearing in the concert-room. One might just as well take a scene painter's picture, intended to light up at night, and show it in the glare of noon. For this reason it would be unfair to judge Mr. Benoit's pieces as theatre music after hearing them in St. James's Hall. With the action of the drama going on before us, they might possibly be found suitable in colour and character, whereas in the concert-room they are manifestly out of place. Mr. Benoit conducted in person, and the performance, having regard to the novelty and difficulty of the music, was excellent.

At the third Concert (24th ult.) a novelty very different in character and fortune was introduced. We refer to the Symphony in G, recently composed by Antonin Dvorák, and on this occasion played for the first time in England, under the composer's direction. The work is in the usual four movements, which are all more or less modelled on the customary form. Mr. Dvorák has ventured upon nothing new in the main structural lines, but rather has he shown us how free, within those lines, an imaginative and original composer can be. His music is, generally speaking, of a pastoral character, having been written, like the "Pastoral" Symphony, under the influence of rural sights and sounds. But there is nothing whatever conventional about it. All is fresh and charming. In the first *Allegro* the composer surprises us by the wealth of his themes. Usually reticent in this respect, he here pours forth five melodies in succession, so that it is rather hard to say which are the proper first and second. The keys chosen, too, are unusual. The first, though the key of the work is G major, enters in G minor; another occurs once in E major and is heard no more, while the last is in B major. These and other peculiarities demand for the opening movement more than a single hearing, but we need have no hesitation about all that follows, be the acquaintance ever so slight. The *Adagio* is exceedingly original in character and treatment. There is a story connected with it, which, however, the composer keeps to himself, and his audience would gladly know, since it is impossible not to feel that the music tries hard to speak intelligibly of events outside itself. Wanting the story, one must be content with picturesque utterances, a great deal of absolute beauty, and the fresh aroma which the whole work gives forth. Delightful and delightfully simple is the *Allegretto scherzando* (third movement), with its lovely pastoral *Trio*. This will always, in popular estimation, be

the gem of the work. The *Finale* opens curiously with a trumpet solo. Here likewise we find abundant interest growing out of the exercise of a rich fancy and distinctive methods which sometimes result in little short of fascination. The Symphony must receive very careful attention when the score reaches our hands. Enough now to know that it is a rich treasure. The audience were delighted and three times called the composer to the platform. We must hurry over the other pieces in the programme. They were Mr. E. German's Overture to "Richard III.," which again made a most favourable impression; Henselt's Pianoforte Concerto, superbly played by Mr. Sapellnikoff; two short pianoforte pieces, and the "Jupiter" Symphony. The vocalist was Miss Marian McKenzie.

#### YOUNG PEOPLE'S ORCHESTRAL CONCERTS.

THE new series of Orchestral Concerts commenced by Mr. Henschel with the above title at St. James's Hall, on the 16th ult., may fulfil a useful object, especially when that object is fully understood. An idea had gone forth that the performances were to be given by an orchestra of children, whereas it is children, or, at any rate, young persons of musical tastes, who are looked for to form the audiences. It is eminently undesirable that the rising generation of musical people, whether professional or amateur, should be occupied to a large extent with modern works until they have gained full knowledge of the classic masters, and so become able to accept what is good and reject what is meretricious in the creations of later composers. Further, it is certain that listeners of tender age would derive more enjoyment from a Symphony of Mozart than one of Berlioz, an Overture of Rossini than a selection from Wagner. The "Young People's Orchestral Concerts" are therefore calculated to combine instruction with amusement. The programme of the first was in every respect admirable. It included three movements from Bach's Suite in D, Haydn's Symphony in G (No. 13 of Breitkopf and Härtel's edition), some ballet airs from Gluck's "Iphigénie en Aulide," the Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream" music, the *Entr'acte* from Reinecke's "Manfred," and the Overture to "William Tell." With these were associated some songs by Schubert, Schumann, and Brahms, rendered, of course to perfection, by Mrs. Henschel. The orchestra is somewhat small, but of excellent quality, and was quite satisfactory throughout. There was a large audience, but the proportion of "young people" was by no means remarkable.

The educational value of the Concerts is considerably increased by the analytical description of the various works, written in appropriately simple language by Mr. Joseph Bennett, who has endeavoured to explain the difficulties existing in the musical compositions presented, and to elucidate the terms which composers employ and musicians take for granted.

#### CRYSTAL PALACE.

MR. FREDERICK LAMOND, the Scottish pianist, who is already very well known as a performer, made his first appearance, at the Concert of the 5th ult., at the Crystal Palace, both as an executant and as a composer. On this occasion his Symphony in A, the first work of any large dimensions which he has written, was given for the first time in London. It has already been performed in Scotland at the close of the past year, when it was not received with what may be described as extraordinary enthusiasm. Possibly the Glasgow audience were inclined to be prejudiced against the Symphony as being the work of one who—compared to many of the composers of the present day—is still wanting in experience. Although this is actually the case, the Symphony in no way shows lack of judgment or originality. The themes are bold, striking, and melodious; their working out has been completed on the best possible lines, and the whole indicates the existence of a mind capable of many and perhaps great things in the future. Naturally enough, the Symphony is not free from phrases of a form which disclose the sources from whence they have been studied; but Mr. Lamond has throughout the work been respectful

enough merely to imitate, not to copy. Each of the four movements is of equal merit; the *fugato* in the second movement is a fine evidence of scholarship, and the first is heard with as much pleasure as surprise at the freshness and power displayed in it. The last movement, however, is not so clear in its working out as the other movements, but nevertheless forms an excellent *Finale* to an excellent work. Mr. Lamond, in his perfect performance of the Concerto in C minor by Saint-Saëns, showed that since his last appearance in London he had in no way neglected his pianoforte-playing. His execution has much improved, and his phrasing of the work was that of an artist. On his advancement in one direction and his development in another he must be warmly congratulated, as also on the exceedingly high hopes as a composer and pianist that his labours inspire in the minds of those who watch his career. The other numbers of the programme consisted of Spohr's Overture to "Jessonda," as well as some vocal solos. Miss Grace Damian sang excerpts from Goring Thomas's opera "Nadeshda" and Gounod's "Ruth," and Miss Marguerite Hall, who has a pleasing soprano voice, selected as her solo the vocal waltz from "Roméo et Juliette," for which, in spite of her nervousness, she gained much applause. She was heard to greater advantage in a selection from the music to "Rosamunde," which concluded the Concert. Mr. Manns conducted throughout, and succeeded in giving the best possible reading of Mr. Lamond's work.

The programme of the Concert of the 12th ult. was made up entirely of the compositions of Richard Wagner. To the many admirers of this great writer it afforded an opportunity of comparing this prolific composer's various works at the same time. It must be noted that on this occasion one of Wagner's best known works here, "The Flying Dutchman," was not drawn upon. Neither was an extract made from "The Rheingold" or "Siegfried." But a representative programme was provided all the same. The pieces for orchestra included the Preludes to "Parsifal" and to "Lohengrin," the third act of "Die Meistersinger," the Overture to "Rienzi," "Siegfried's" Death from the "Götterdämmerung," and the "Kaiser" March, all of which were played in a perfect manner by the orchestra, under the careful direction of Mr. Manns. It will thus be seen that the selections were as varied as they were excellent, while the vocal pieces, which were also included in the programme, were of great interest. They consisted of *Elizabeth's* greeting from "Tannhäuser" and *Isolde's* death song from the opera of "Tristan und Isolde," *Wotan's* Farewell from "Die Walküre," and the *scena* for *Hans Sachs* at the beginning of the second act of "Die Meistersinger." They were given by Miss Marie Fillunger and Mr. Henschel respectively. The management of the Crystal Palace must be commended for their judgment in engaging German executants to perform the works of a typical German composer, for by these means the vocal extracts were heard surrounded with a suggestive local colour which considerably enhanced the effect. Altogether, the many admirers of Richard Wagner should feel grateful to Mr. Manns for providing for them what may be not inappropriately described as a Wagner Festival on a small scale.

At the last Concert of the series, on the 19th ult., Madame Sophie Menter made her re-appearance in this country. She has not been heard in London since the year 1882, and her return is a matter of congratulation. No novelty was brought forward on this occasion by the pianist, who knew that her reputation was sufficiently great not to require the means of a new production to draw attention to her presence. True, she was not very warmly received on her re-appearance, but the minds of the present class of concert-goers do not live for the memory of events of eight years ago, and tradition to-day has no place. The coldness of the audience, however, was not of long duration, for, at the close of the Concerto, the applause was what may be described as hearty, while after her later solos, by Scarlatti and Liszt, her hearers roared for her return. Madame Menter in no way showed any falling off of power, and her pieces were executed with all her former skill and character. Mr. Charles Manns, well-known by his connection with the Carl Rosa Opera Company, was the vocalist. His style of singing is somewhat cold and hard, but he has an excellent voice, which is a true bass and not a



low baritone. The audience much appreciated the quality of his voice in his solos, which were "Qui sdegno," from "Il Flauto Magico," and Schumann's "Two Grenadiers." The orchestra, under the ever-careful direction of Mr. Manns, surpassed itself in the performance of the Overture to Weber's "Oberon," the Pastoral Symphony by Beethoven—in which the representation of a Summer Storm was brought out with remarkable effectiveness—and the same composer's third Overture to the Opera "Leonora."

On the 26th ult., too late for notice in detail in this present issue, the annual Benefit Concert to Mr. Manns was given, when the programme was announced to include, among other attractions, a new Symphonic Serenade for orchestra, composed by E. M. Smyth, a composer whose works have not yet been before the public.

#### ROYAL ACADEMY OF MUSIC.

THE usual Orchestral Concert given at the conclusion of the winter term took place in St. James's Hall, on Friday, March 28. The most important feature of the programme was a Cantata entitled "The Lay of the Brown Rosary," by Miss Ethel Boyce. The work is a setting of Mrs. Browning's poem of the same name, and proved to be a composition of more than ordinary promise. The story is weird and dramatic, and Miss Boyce has handled it in vigorous fashion from the opening to the tragic close. Her music is, for the most part, fresh and unconventional, leaning perhaps more to the French than to the modern German school, and the orchestration is masterly and picturesque. As the effort of a lady student "The Lay of the Brown Rosary" is remarkable, and great things may be expected of Miss Boyce. The performance of the Cantata by choir, orchestra, and soloists (Miss Florence Bethell, Miss Lizzie Neal, and Miss Annie Child) was all that could be desired. It should be added that the chorals were strengthened in the male contingent by some members of the late Novello Choir. It would be invidious to single out for special praise any of the students who took part in the miscellaneous portion of the Concert, as the degree of merit displayed by them was very even; but it may be said that one and all justified their appearance, and that the Concert generally speaking was one of the most successful given for a long time by the Royal Academy.

#### THE POPULAR CONCERTS.

VERY little space is required to complete the record of the thirty-second season of these Concerts. At the last Saturday performance, which took place on March 29, a Beethoven programme was provided so far as regards the instrumental pieces. These were the Quintet in C (Op. 29), the Serenade Trio in D (Op. 8), the Violin Romance in F (Op. 50), played by Dr. Joachim, and the "Moonlight" Sonata, of which Miss Janotha was the executant. As usual the Polish pianist took the opening *Adagio* at a singularly rapid pace, thereby to our thinking depriving it to a large extent of its impressiveness. The vocalist, Mr. Norman Salmond, decidedly improved his position by his declamatory but perfectly legitimate rendering of "O ruddier than the cherry." He also introduced an extremely charming if somewhat sad little song, "Good Night," by Battison Haynes, in which the composer has caught the spirit of the German verses by Betty Paoli.

The final Concert, on the following Monday, may be dismissed with almost equal brevity. Critical remarks are certainly not required concerning Mozart's Quintet in G minor, Rubinstein's Sonata in D, for pianoforte and violoncello (Op. 18), and Schumann's Quintet in E flat (Op. 44). To these acknowledged masterpieces was added Spohr's Concerto in B minor, for two violins (Op. 88), the accompaniment to which was played on the pianoforte by Miss Agnes Zimmermann. That the work suffered in consequence of this arrangement cannot be said, as its interest lies mainly in the solo parts, which are splendidly written for the violin, and, of course, were rendered to perfection by such executants as Madame Néruda and Dr. Joachim. It only remains to be added that Miss Fanny Davies took the

pianoforte part in Rubinstein's work, and that Miss Liza Lehmann was as successful as usual in two old French songs. In this quiet fashion ended perhaps the least eventful season of the Popular Concerts.

#### PIANOFORTE RECITALS.

THE present season promises to be memorable for the number of Pianoforte Recitals, but as the Easter holidays occurred last month we have only three entertainments of this class to notice at the present time. The Princes' Hall was crowded on the 19th ult., when Madame Frickenhaus presided at the keyboard. This fact afforded evidence of good taste on the part of the public, for Madame Frickenhaus is not in any sense a sensational performer. There are times when the listener is impelled to desire a less modest and retiring manner, and more distinctiveness in her interpretation of familiar works. But if she errs at all it is always on the right side. The programme of the present Recital was made up of pieces by no fewer than fourteen composers, the most important work being Schumann's rarely-heard Sonata in F sharp minor (Op. 11). Pieces by Raff, Zarzycki, Nicodé, Gernsheim, and Dupont proved more or less interesting, and special mention should be made of a fanciful yet refined Nocturne in E flat, by E. Cutler (Op. 43), an English composer who has so far met with more success in Germany than in his native country.

The same hall was again fairly well filled on the 21st ult., when Mr. Lamond gave a Recital. His programme contained fewer pieces, but a larger proportion of important works. The young Scottish pianist created an excellent impression in Beethoven's Sonata in A flat (Op. 110), a work for which he seems to entertain a special affection; Brahms's Variations on a theme by Paganini (Op. 35); and Schumann's Études Symphoniques. All these were rendered with praiseworthy breadth of style and good technique, Mr. Lamond's reading suggesting the influence of Hans von Bülow. The touch at times seemed rather hard, but this may have been due to the instrument. Smaller pieces by Chopin, Liszt, and Raff completed the scheme.

Mr. John H. O. Dykes did not trust entirely to his own powers at his Recital, on the 23rd ult., which also took place at the Princes' Hall. He was aided in Beethoven's "Kreutzer" Sonata by that admirable violinist, Mr. Willy Hess, who also played some solos, and by Mrs. Helen Trust, who sang some songs composed by the Concert-giver. Mr. Dykes's playing was, perhaps, more noteworthy for energy than refinement. He was at his best in Schumann's trying Toccata in C (Op. 7). Mendelssohn's Prelude and Fugue in E minor and pieces by Chopin and Rubinstein were included in the programme.

#### ST. PAUL'S CATHEDRAL.

THE popularity of the special evening service in Holy Week at St. Paul's Cathedral increases year by year. On the last occasion, on the 1st ult., the Cathedral was filled with a larger congregation than ever. Among those present were Her Royal Highness the Princess of Wales, and many other persons distinguished in the various grades of society, letters, art, and the Church. The greater portion of the body of the Cathedral is thrown open to the public without tickets, and in order to secure places many among the congregation had taken their seats before the afternoon service, which begins at four o'clock, and had remained patiently until seven, the hour at which the special service commenced. The weariness of waiting did not appear to diminish the interest in the service or to lessen the desire to regard it as an act of devotion. The attitude of the congregation was most reverent throughout, and the various members of the musical forces seemed to be moved by a similarity of feeling, and to strive to do their best to make their efforts worthy of the occasion. The consequence was, a performance of the music far superior to any yet recorded on a like occasion. Dr. Martin conducted, and his band and chorus were loyally obedient

to his behests. Those who know Bach's music of the Passion according to St. Matthew, the work always selected for this special service, know that it is written for two choirs, two orchestras, and two organs. This design was for the second time fully carried out on this occasion. The chorus, formed of some 300 voices, including the regular full choir of the Cathedral, was divided into two sections, each accompanied by a full band ranged in two divisions, and an organ—the great organ of the church for the Cantoris side, and the smaller "portative" organ, usually employed at the time of the Celebration of Holy Communion to accompany the Priest, was moved to the south side of the Church to support the choruses sung by the Decani side. By this arrangement the dramatic interest of the choruses which Bach makes a distinguishing feature of the work allotted to those bodies, was fully sustained. The orchestral colouring in the several solos is presented in striking contrast, and the effect of the union of all the forces in some of the choruses and chorales falls upon the ear with thrilling effect. The people have not yet learned to shake off their timidity and join the choir in the chorales, or the result would have been more impressive than it was. These chorales stood out in fine relief to the excited cries of the thoughtless crowd as shown in the impassioned passages written by Bach to realise the utterances of an incensed people. The grim horror of the words "Let Him be crucified," "His blood be upon us and on our children," and, above all, the almost fiendish yell of "Barabbas" in answer to Pilate's demand, "Whether of the twain shall I release unto you," represent incidents in the touching story of the Passion which, though familiar, are, as told by Bach, ever fresh and vivid. The more restrained expressions of the disciples and followers of the Saviour are no less vividly told in choral harmonies, and many of the solos are distinguished by rare felicity of expression. These solos, as usual, were entrusted to the members of the Cathedral choir, Master Lett, Messrs. Kenningham, Hanson, Fryer, Miles, Kempton, Grice, and De Lacy. The organists were Messrs. W. and Herbert Hodge, and Mr. Fred. Walker accompanied the recitatives on the pianoforte. As an introductory service the 51st Psalm, "Miserere mei," was sung to the "Tonus regalis" in antiphonal style by the Rev. H. D. Macnamara and the choir; the former chanting his verses unaccompanied, and the latter responding in harmonies made by Sir John Stainer, formerly organist of the Cathedral.

#### TRINITY COLLEGE.

AN Orchestral Concert by the students of the above institution was given on March 31, at Princes' Hall, before a large audience. The programme opened with a MS. Overture, by A. Carnall, in which the elaborate development, great variety of the orchestration, and skilful leading up to an effective climax near the end were of greater interest than the thematic material employed, although the second subject was not without charm. The work would no doubt have been received with more favour if it had been played with greater finish and refinement. The other orchestral pieces were Mr. J. F. Barnett's pretty Pastoral Suite, and Mendelssohn's "Cornelius" March, in which the orchestra was more at home. Miss E. M. Shuttleworth gave an intelligent and refined reading of Schumann's Concertstück, while the neat touch and executive facility displayed by Miss E. Idle in Bennett's Concerto in C minor elicited warm marks of approval. Mr. W. Evans proved himself a promising player by his very creditable performance of the *Andante* and *Finale* from Mendelssohn's Violin Concerto. Miss M. Pinney sang Brahms's song "Longing at rest" with much expression and artistic appreciation of its beauties. The viola *obbligato*, as played on this occasion, however, seemed decidedly *de trop*. Miss Leipziger gave a charming rendering of Mr. F. Corder's "O sun that wakenest," and Mr. J. B. Guy displayed a resonant tenor of good quality in a sentimental love ditty by Strelezki. A new and impressive sacred song "The wondrous cross," by Myles B. Foster, was sung by Mr. Frank Swinford. Mr. Corder was the Conductor.

#### MUSICAL ASSOCIATION.

AT the meeting on the 7th ult. Mr. G. A. Audsley read a paper, "What is sound?" The Substantial Theory *versus* the Wave Theory, in which he attacked the latter as contrary to the dictates of common-sense. He held that it was absurd to suppose, for example, that a Koenig fork of 256 vibrations, which had been proved by careful measurement to move a total distance of only 1-66th inch in a second, was capable of carving the air into sound waves 4 feet 4 inches long. He denied that the sound we hear from any vibrating body was constituted of sound waves as taught in the text-books, and affirmed that sound was one of the primordial Forces of Nature; it was a substantial force, or an immaterial objective entity, governed by laws ordained and fixed immutably by the Great Architect of the Universe. This form of force could only be generated or liberated from the force-element of Nature by one means devised for that end—namely, vibration of the sonorous body itself. Mr. Audsley then gave an outline of the new Substantial Theory, the chief exponent of which was Dr. A. Wilford Hall, of America, who had stated the case thus:—"The difference between theoretic air-waves according to the current theory and pulses of sound force according to Substantialism is this: the air-waves are supposed to be purely mechanical in their operation, striking any and all objects in their way with the same force according to the resisting surface. On the contrary, pulses of sound force are supposed to act on no material object that is not in vibrational sympathy with them, any more than substantial rays of magnetism will act on a piece of wood or other body not in magnetic sympathy. There is no more necessity of assuming air-waves or pulses of any material substance to be sent off from the vibrating instrument to beat against the tensioned string, diaphragm, or flame to cause its motion than there is of assuming that the magnetism which lifts the distant iron bar does it through some action exerted upon it by the connecting atmosphere. If the immaterial but substantial force of magnetism can cause physical displacement of a ponderable body at a distance, why cannot substantial but immaterial sound do the same under a different law of Nature?" It had been customary, said Mr. Audsley, to teach that sound waves impinged upon the tympanum, by which the sensation was conveyed, through the auditory nerves, to the brain, and, according to the accepted theory, it must indeed be endowed with more than marvellous delicacy and sensitiveness; but instead of being a lightly stretched, fine, and exquisitely delicate skin or membrane, the so-called drum skin of the ear was a loose or flaccid mass of tissue, incapable of receiving or transmitting any sound-wave vibrations whatever, and intended only for the protection of the sensitive inner organs of hearing. So far from its being necessary to hearing it was quite possible, as proved by a case examined by Sir Astley Cooper, to hear perfectly after the tympanum had been destroyed. The lecturer also dealt with sympathetic vibration and the interference of sound, and his paper, which was listened to with the greatest interest by those present, was illustrated by several experiments. In the discussion which followed Messrs. Sedley Taylor, A. J. Ellis, and D. J. Blaikley were among the speakers.

#### THE "DREAM OF JUBAL" IN DUNDEE.

THE Dundee Choral Union has long occupied a prominent position among musical societies in Scotland, not only for the excellence of its Concerts, but for the spirited enterprise with which it produces the latest works of eminent composers. At the Concert on Friday, the 11th ult., Mackenzie's "Dream of Jubal" was performed for the first time in Scotland. The chorus, numbering about 250 voices, did their work admirably, their rendering of the "Gloria" being particularly effective. The other choral numbers were sung with a correctness of intonation and clearness in the most intricate passages that told of careful and intelligent study. The soloists were Miss Alice Steel (a native of Dundee) and Mr. Philip Newbury, who both gave very successful renderings of their music. Mr. Newbury's "Song of the sickle" was one of the features of the Concert. Mr. Charles Fry recited the poem

in a thoroughly artistic manner, modulating his voice so as to weave the narrative into the orchestral accompaniment most effectively; his closing lines were followed by a burst of applause.

The talented Conductor of the Choral Union, Mr. Carl Dreschler-Hamilton, deserves the highest praise for the excellent performance of the chorus. He also deserves special commendation for the work he has done towards founding a Scotch resident orchestra. The accompaniments were well played by a band drawn almost entirely from musicians resident in Edinburgh and Glasgow. It is to be hoped that this is a step in the direction of supplying a much felt want.

The "Dream of Jubal" was preceded by Wagner's "Tannhäuser" Overture and Goring Thomas's "Sun Worshippers," both of which were well performed.

#### ALFREDO CATALANI'S OPERA "LORELEY."\*

THE composer of this new opera is the accomplished and distinguished professor of composition in the Conservatoire of Milan, to which important and envied post he was elected some years ago, upon the death of Ponchielli. Professor Catalani has, within the last ten years, produced three operas, "Elda," "Dejanire," and "Edmea," each of which, in its turn, achieved great and deserved success on the leading Italian stages. It was in "Elda," the first of these works, that he treated the legend of "Loreley," which the author of the libretto, Signor d'Ormeville, transplanted for that purpose from the Rhine to Scandinavia, the intention of both the composer and the dramatic poet being, probably, to present in a novel form a subject which, in the shape of songs, cantata, opera, and otherwise, had already been handled by at least a score of composers, among whom figure conspicuously Mendelssohn, Lachner, Schumann, Schubert, Liszt, Bruch, and others. Professor Catalani, however, possesses in an eminent degree the characteristic of so many great artists and musicians—that of never being satisfied with his own work; he was not improbably also moved by a conscientious scruple that, after all, *Elda*, the Scandinavian maiden, was something of a travesty of the fascinating Rhenish original, who could well afford to stand on her own merits; at all events, and albeit "Elda" had been accorded a most flattering reception when produced at Turin, he withdrew the opera; nor would he rest until he had entirely re-modelled and re-written it, thus restoring "Loreley" to her legitimate position. In this task he was assisted by Signor Zanardini, the author of the new libretto, and the result is the opera "Loreley," which was produced at the Teatro Regio of Turin during the recent winter season.

Among Italian cities, Turin holds, from a musical point of view, an almost unique position, which is perhaps shared only by Bologna. It is in these two cities that Wagner's operas, both in their entirety and in selections performed at Concerts, have long taken root, and are appreciated by earnest, intelligent, and musically-educated audiences, which offer a striking contrast to the more impulsive, somewhat turbulent, and frequently uncharitable public of Milan, as exemplified by the recent more or less stormy performances of Bizet's "Pêcheurs des Perles," following upon the indifferent reception of Wagner's "Meistersinger" at the Scala. Hence a genuine success scored at the Teatro Regio of Turin or the Teatro Comunale of Bologna is a far more crucial test than an enthusiastic ovation or the wholesale and hasty condemnation of the Scala. In the case of "Loreley," at Turin, Professor Catalani laboured, moreover, under the initial disadvantage of following close upon a very brilliant series of performances of "Lohengrin," so much so that the first production of "Loreley," at which the audience held back and suspended its judgment, was pronounced but a qualified success, and it was only after repeated hearings that the opera vindicated its merits and in the end achieved a great triumph. The principal characters of the opera are five in number: *Rudolph*, Margrave of Biberich (bass); *Anna of Rehber*, his niece (mezzo-soprano); *Walter*, lord of Oberwesel (tenor); *Loreley*, an orphan (soprano),

and *Herrmann*, the warrior-bard of the golden lyre (baritone), besides a host of choral masses, composed of the *Margrave's* retinue, bards, knights, pages, archers, fishermen, peasants, nymphs, and spirits. The following may serve as a rapid sketch of the drama, the scene of which is, of course, laid on the banks of the Rhine.

The first act opens with a pastoral scene in which fishermen, peasants, and archers discuss the great event which is approaching—the marriage of *Walter* and *Anna*. A bevy of old women predict that the marriage will not be a happy one, and that something ominous is impending; they are, however, silenced by the rest of the crowd, which disperses at the bidding of *Herrmann*, the bard of the golden lyre. *Herrmann*, seeing young *Walter* approach, asks him why, on the eve of his wedding, he looks so anxious and depressed; whereupon the young lord of Oberwesel confides to the *Bard* that he will marry *Anna of Rehber* because he has pledged his word, but that for some time he has been deeply in love with *Loreley*, a poor and innocent orphan girl, who returns his love. The *Bard* advises his young friend to conquer his passion and to be true to his betrothed.

At this juncture *Loreley* herself appears, and, seeing *Walter's* agitation, wrings from him the confession that he is pledged to marry *Anna*, and that the wedding day is at hand. *Loreley*, beside herself with anguish and despair, clings to *Walter*, who, however, repels her; and she faints with a shriek and falls to the ground. At this point a violent storm bursts; and when the clouds are clearing, the scene reveals a rocky inlet, formed by the waters of the Rhine, in which water-nymphs and spirits of the air alternately sing their plaintive strains. *Loreley*, sitting on the edge of the famous rock which bears her name, broods revenge, and appeals to the spirits for power to punish her faithless lover; and they promise to endow her with irresistible beauty, which will allure and entrap him, if she will swear to wed the Rhine. She swears, and throws herself into the arms of her bridegroom—the river; immediately afterwards re-appearing on the rock in transcendent beauty, clad in a star-spangled garment of flaming red.

The second act introduces *Anna*, the promised bride, joyous and happy, preparing for the wedding. The marriage procession is formed; and, on its way to the chapel, passes along the terrace of the *Margrave Rudolph's* castle, from which the *Loreley* rock can be seen. Suddenly, a stroke of lightning disturbs the procession; *Walter*, turning towards the fatal rock, sees *Loreley* in all her beauty, bidding him to come. The fascination is irresistible. He leaves his bride; the procession breaks up in consternation; the bride faints away in horror and despair; the *Margrave* and the *Bard* vow vengeance; but *Walter*, in a trance, follows *Loreley*, who, after alluring him along the banks of the river, suddenly plunges and disappears in the water.

The third and last act opens with the funeral procession of *Anna*, who could not survive her grief and despair. *Walter*, having learned her sad end, is present to pay her his last tribute; but is indignantly repelled by the mourning *Margrave* and his retinue. Forsaken by all, he is on the point of taking his own life, when *Loreley* once more appears on the rock. He sees her; hastens to her; she comes to meet him. The sweet remembrance of their first love once more unites them, and she falls into his arms; when the nymphs rise out of the water to remind her that she is no longer on earth, but herself a nymph wedded to the Rhine. *Walter*, seeing all hope gone, throws himself into the river; and *Loreley*, realising her awful fate, sinks lifeless on the rock.

The dramatic action, which is all the more effective because it is concentrated in three acts instead of being spread, as is often the case in the operas of the day, over four and even five, may be said to recall here and there scenes from such operas as Puccini's "Le Villi," Lortzing's "Undine," and even "Tannhäuser"; but reminiscences such as these might be multiplied indefinitely, and they spring up naturally and necessarily in every work treating of a kindred subject. The libretto, by Signori d'Ormeville and Zanardini, is one of undoubted dramatic and poetical merit, and has furnished Professor Catalani with ample opportunity for displaying his powers as a lyric-dramatic composer. As such, he has a pronounced tendency to write in the minor key, which imparts to his

\* "Loreley." G. Ricordi & Co., Milan, 1890.

style a peculiarly plaintive, often mournful character; but this, too, is strictly in harmony with the subject of "Loreley," and is, moreover, relieved by the refined taste, the abundance of pathetic melody, and the scholarly workmanship in which he excels. These constitute, indeed, the most prominent merits of the score, and go far to make up for an occasional want of dash and impassioned grandeur.

Among the most noteworthy features of the score may be mentioned the graceful prelude of the opera, constructed on the leading theme of the second scene of the first act—viz., *Loreley's* appeal to the nymphs and her vow to wed the Rhine; the duet for tenor and baritone (*Walter* and the *Bard*) in the first act, the duet between *Walter* and *Loreley* "Da che tutta mi son data all' ebbrezza dell' amor," and the second scene (*Loreley's* vow) already referred to. In the second act may be noticed more especially *Anna's* air (mezzo-soprano) "Amor celeste, ebbrezza e pena," the "Ave Maria," the wedding march, and the grand *Finale*, which, in the sudden appearance of *Loreley* during the marriage procession, and *Walter's* betrayal of his bride, marks the climax of the opera. This concerted piece is an excellent specimen of polyphonic writing, and is only somewhat marred by the long harangues of the *Bard*, a tedious and superfluous personage, whose part might with advantage be curtailed or dispensed with. The third act is decidedly the best, so far as musical structure and originality of treatment are concerned. This applies more particularly to the funeral march for chorus and orchestra, which marks quite a new departure from the beaten track of similar compositions; to the graceful and fantastic "dance of the nymphs"—though this seems a contradiction in terms—which has already been separately produced at orchestral concerts; and to the final duet between *Walter* and *Loreley*, in which the fantastic and poetical subjects which it is meant to portray are admirably blended.

The opera was most efficiently conducted by Signor Mareschori, one of the leading Italian conductors of the day, who contributed in an eminent degree to the success which attended its production in Turin, where, only the other day, he was presented with a handsome testimonial by the spirited and enterprising Committee of the Teatro Regio, anxious to attest their recognition of his services in bringing the winter season to a close with two such masterworks as "Lohengrin" and "Loreley."

C. P. S.

#### MUSIC IN SCHOOLS, &c.

THE new Code for State-aided schools recently issued by the Education Department makes considerable changes in the mode of determining the amounts of the grants to be given for general subjects. The much-abused system of "payments by results" is nearly, but not entirely abandoned. No alterations, however, are made in the method of distributing the music grant, which is still to be given at the rate of one shilling per child per annum for "satisfactory" singing by note, and sixpence for "satisfactory" singing by ear. The grant, therefore, continues to be a payment for results without regard to the method employed or to the peculiar difficulties that may beset one school as compared with another. A paragraph contributed by one of those London correspondents whose omniscience strikes awe in the provincial mind, has been going the round of the papers, announcing that the long strife between the Tonic Sol-fa and the old notations now bids fair to cease, because of the clause of the Code that says: "It is hoped that at some future time the relation of the two systems will be shown to Standards V. and upwards." This clause has been in the Code for six or seven years.

That vocal music cannot be so generally and successfully cultivated in our great public schools as it is in Board Schools is as much owing to nature's inexorable laws as to the indifference or helplessness of the powers that be who have to work under outside pressure. The average age, at entrance, of boys at public schools that have no junior or preparatory departments is about thirteen. At this age, and a little later, boys' voices are neither "flesh, fowl, nor good red herring," and, although Sir Morell Mackenzie maintains that with care voices may be practised with impunity right through the period of the break, the

most experienced teachers feel not only that nothing can be done, but that nothing should be attempted in the way of singing at this period. Vocal music should, therefore, be taught thoroughly in the junior and preparatory schools. But a preparatory school exists only as a feeder to the public schools. What encouragement to the study of music do the upper schools give to the lower? Practically, none at all. The entrance examinations completely ignore music. It comes, therefore, that the great majority of boys enter public schools knowing little or nothing about music in any form. Notwithstanding these discouragements, music is making some way. At Harrow, for instance, where Mr. Eaton Fanning has charge of the music, a great concession has recently been made in allowing the choral class to have its lesson in the ordinary school hours, and as part of the ordinary school routine. In this way about fifty boys, selected from the lower forms, out of the 600 boys in the school, come under Mr. Fanning. But the boys throughout the school learn by ear in an unsystematic way many of the songs that are peculiar to Harrow; songs that have become traditions of the place, and to an old boy one of the most touching reminders of his school life. To say the least of it, therefore, vocal music at Harrow has kept alive healthy sentiments and popularised music to a most remarkable extent, even if it has not stimulated artistic execution. But whatever may be lacking in the vocal music from the art point of view is made up for by the results of the cultivation of the instrumental music that forms another specialty of Harrow school life. About seventy boys are learning the pianoforte, thirty odd the violoncello and various other orchestral instruments. Concertos, symphonies, and overtures, &c., are regularly practised, and occasionally performed with credit. When this condition of things musical is contrasted with the school life of fifty years ago, when "not a sound was heard, not a funeral note," it is gratifying to count the progress that has been made.

In letters addressed to *The Times* and the April number of the *Journal of Education*, Mrs. Inman, an enthusiastic musical amateur resident at Bath, has been expressing some interesting views on the subject of teaching singing to young children. As Mrs. Inman writes not only with great earnestness, but with considerable knowledge, her views deserve attention. Her letter to *The Times* gives a rather depressing account of the condition of music in day schools and in training colleges, and she asks where is the necessary teaching power to come from that is to teach singing properly in the 14,000 departments in which last year singing was taught by ear. She suggests that throughout the country musical amateurs should get hold of the pupil teachers (who, of course, are the budding training college students and the potential school teachers) in the evening and impart to them the culture they lack so sorely. In thus fixing upon the pupil teachers as the key of the position, Mrs. Inman has shown that she very well knows the weakest point in the elementary school education of the country. But is not Mrs. Inman aware that year by year there is a steady improvement in the musical ability of the pupil teachers who seek admission to the colleges? We may say this not to discourage such laudable voluntary effort as Mrs. Inman begs for, but to point out that in the long run the improvement hoped for will be gained by the force that led 7,541 more departments and over a million more children to take to note singing in 1889 than in 1883. The schools and training colleges are gradually but surely acting upon one another. Mrs. Inman's letter to the *Journal of Education* dwells on the importance of teaching notation and singing to the very young, and more especially of the early training of the ear. The juvenile classes of a Parisian lady are mentioned in order to prove that little children of eight years of age can be taught to read at sight and tell by ear. But why need we go to Paris when these results are the everyday experience of teachers all over this country? Some of Mrs. Inman's references to counterpoint are vague. We can hardly believe that she would have this subject taught to little children under eight years of age.

THE Annual Returns of the Examinations of the English and Scotch Education Departments have just been issued.



In order to show the progress that has been made since the Music Code has been in operation, we give the figures for 1883 and for 1889. The shilling grant is given for note singing and the sixpenny grant for ear singing. The first table shows the number of scholars:—

	At 1s.	At 6d.
England (1883 ..	1,282,586	1,997,572
and Wales (1889 ..	2,358,560	1,340,581
Increase	1,075,974	Decrease 656,991

The next table shows the amount of the grant and how it was distributed for note and ear singing:—

	At 1s.	At 6d.
England (1883 ..	£64,129	£49,939
and Wales (1889 ..	117,928	33,514
Increase	£53,799	Decrease £16,425

The Returns for Scotland are not given with the same fullness. We are told only the number of departments in which singing by note or singing by ear obtains. Scotland, 1889: by note, 2,441; by ear, 747. As the Scotch Music Code has only been in force two years, we cannot as yet measure progress. It is satisfactory to observe, however, that a very large proportion of the schools teach singing by note. Some account of the relative prevalence of systems may be interesting to many of our readers. The following table is for England, Wales, and Scotland combined. The number of School Departments in which singing is taught by note is shown. 1889: Tonic Sol-fa, 15,103; Staff Notation, 2,335. The question at once suggested by these figures is—what is the quality of the examination that earns these vast sums of public money? We propose to enter into this on a later occasion.

#### OBITUARY.

JOHN BARNETT, the composer, died at his residence, near Cheltenham, on the 17th ult., in his eighty-eighth year. He was born near Bedford, July 1—some accounts say July 15—1802. His mother was a Hungarian, and his father a Prussian watchmaker, who, on settling in England, Anglicised his name as "Barnett." He was a juvenile prodigy, and his fine alto voice procured him the privilege of being attached to Samuel James Arnold, the son of Dr. Arnold, then proprietor of the English Opera House, now called the Lyceum, where he made his *début* as a boy vocalist in 1814. John Barnett's first musical work for the stage was "Before Breakfast," produced at the Lyceum in 1825. A large number of ballad operas and lighter works followed in rapid succession, among them being "Charles XII.," which contained the still popular ballad, "Rise, gentle moon"; "The Carnival of Naples," Covent Garden, 1830; and "The Pet of the Petticoats," produced at Sadler's Wells in 1831. He also composed, in 1829, an Oratorio, "The Omnipresence of the Deity," which has not been heard in public. He was engaged by Madame Vestris as Conductor at the Olympic in 1832, and wrote a vast quantity of music, now forgotten, for that establishment. In 1833 he set Mrs. Centlivre's "Bold Stroke for a Wife" to music for Braham at Drury Lane. His first great success was gained in 1834 on the production at the Lyceum of his "Mountain Sylph," the opera by which his name will best be recollected. In the same year he issued his "Lyrical Illustrations of the Modern Poets," a collection of songs, which was succeeded by "Songs of the Minstrels," and "Amusement for Leisure Hours." "Fair Rosamond" followed at Drury Lane in 1837, and shortly afterwards, discovering his deficiencies in that respect, he went to Frankfurt to study harmony. He wrote here a symphony and two quartets, and, on his return to London, brought out his third opera, "Farinelli." In 1838 Barnett lost part of his fortune in an operatic speculation, his season at the St. James's Theatre, which he had opened in the hope of founding a genuine English opera-house, collapsing at the end of the first week. In 1841 he retired to Cheltenham, where he established a lucrative practice as a singing master. Two years before he married the youngest daughter of R. Lindley, the famous English violoncello player. In

1842 he published a pamphlet entitled "Systems and Singing Masters," a comment upon the Wilhelm system then recently introduced into England, and taught by Hullah, whom Barnett attacked with clever but caustic severity. Hullah's work flourished while Barnett's animadversions were harmless. Among the many operas which Barnett withheld from the stage, "Kathleen," words by Sheridan Knowles, is spoken of by those who have heard the music as far superior to any of his other works of like kind. His compositions are very numerous, his single songs alone amounting, it is said, to over four thousand.

Mr. JOHN HUNT, lay clerk of the Cathedral and formerly Conductor of the Gloucester Choral Society, died on March 31, in his fifty-ninth year. Mr. Hunt was a native of Gloucester, and the whole of his life has been connected with the city. When, a little more than forty years ago, the late Mr. William Higgs took up Hullah's system, and commenced classes in choral singing on that method, Mr. Hunt was one of his most persevering pupils. As a boy he sang in the Crypt Choir. At the age of eighteen he was appointed a supernumerary lay clerk in the Cathedral, and, on the death of the late Mr. D. Thomas, he succeeded to the vacancy as tenor without a trial. Soon after Penny Readings were introduced into Gloucester, Mr. Hunt became the director of the first series of "Penny Pops" held in that city.

On the 24th ult. Mr. THOMAS ARMSTRONG died, just upon attaining the age of seventy-six. The deceased had been intimately associated with musical affairs in Liverpool since 1831, having been connected with every important event occurring within the past half-century. As forming a valuable link between the past and present of local art, as well as having been a man of the most sterling all-round merit, his place must long remain vacant. As a vocalist, an instrumentalist, and conductor, he till quite lately had been one of the most prominent men in Liverpool.

#### MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

ON Monday, March 24, Mr. R. D'Oyly Carte's company commenced a fortnight's visit here, at the Prince of Wales Theatre, producing the latest lucubration of Messrs. Gilbert and Sullivan, "The Gondoliers." The company was one of the weakest, vocally speaking, we have had; but the work was enormously successful, and the theatre was thronged nightly.

It would be more creditable to Birmingham if the same could be said of the Town Hall, on Thursday, March 27, when Mr. Hamish MacCunn's "Lay of the Last Minstrel" was performed by the Festival Choral Society, under the conductorship of the composer. As a matter of fact, the attendance showed only a slight improvement upon that of the Society's previous Concert; but the audience consisted mainly of genuine music-lovers, who gave the new work a most cordial reception. The principal vocalists were Madame Dotti, Miss Dews, Mr. Henry Piercy, and Mr. Andrew Black, the last-named making a highly successful *début* here. With a capital orchestra, and the chorus in rare form, "The Lay of the Last Minstrel" was very favourably placed before local amateurs. The striking powers of imagination, brilliant command of orchestral effect, bold grasp of the subject, and general masterful energy of the young composer were recognised at once, and the work created a great impression. There is little doubt that the greatest interest lies in the orchestral framework, but the choruses are graphic and the solos are characteristic; and if a certain ruggedness pervades the whole, beauty of melody is found in "True love's the gift which God has given." Mr. MacCunn was enthusiastically greeted on entering the orchestra, and again at the close of the performance. The first two parts of Haydn's "Creation" followed, under the direction of Mr. Stockley.

Madame Agnes Miller gave the last of her Chamber Concerts in the Masonic Hall, on Thursday, the 17th ult. Mr. Johann Kruse led the quartet of strings, the other members being Miss Lucy Stone, Miss Cecilia Gates, and Miss Florence Hemmings. Madame Miller played five numbers of Schumann's "Kreisleriana" (Op. 16) in irreproachable style, and took part in a fine performance of Dvorák's

Pianoforte Quintet in A (Op. 81), which was given here for the first time. This most characteristic work of the gifted Bohemian was much enjoyed. Miss Florence Hemmings gave a very neat rendering of Marcello's Violoncello Sonata in F, and Mr. Kruse played with passionate expression Ernst's "Élégie," and with astonishing *bravura*, a Polonaise in A, by Wieniawski. The programme also included Beethoven's String Quartet in F (Op. 18, No. 1), which went with splendid *aplomb*.

The Organ Recitals at the Town Hall have been given every Saturday afternoon since the opening ceremony already mentioned in your columns. On the 5th ult. Mr. C. W. Perkins played, and, a week later, Mr. J. Kendrick Pyne delighted a large audience by his vivacious and animated style of performance. On the 19th Dr. A. L. Peace was the organist, and attracted many lovers of the instrument. This appearance of distinguished organ performers from all parts of the country is quite a new feature in our musical life, and one, perhaps, impracticable under the old arrangement.

Lenten performances of oratorio in places of worship are on the increase here, or perhaps it would be more correct to say are beginning to establish themselves. On Tuesday, March 25, Spohr's "Last Judgment" was given at Edgbaston Parish Church, under the direction of the organist, Mr. Thomas T. Tearne, Mr. A. R. Gaul presiding at the organ. This was followed by Stainer's "Crucifixion" on Wednesday, the 2nd ult. On Good Friday the Midland Musical Society, under Mr. H. M. Stevenson, gave a performance of Gounod's "Redemption" in the Town Hall, which was literally packed, hundreds being unable to obtain admission. The Aston Choral Society gave Handel's "Messiah" in Christ Church, Six Ways, the same day, and at the Church of the Messiah a special service was held in which a new Passion Music, by Mr. W. Astley Langston, was performed.

The Popular Saturday Evening Concerts continue in full swing. On the 5th ult. the Sunday School Union, conducted by Mr. Thomas Facer, were the entertainers, and in the course of the evening performed a new part-song, "The Voyagers," by the Conductor. A week later Mr. G. W. Halliley gave a Concert, and was rewarded with a full house. On the 19th ult. the band of the Aston Lower Grounds, conducted by Mr. Syers, occupied the platform, and gave a popular selection of pieces. These Concerts are always well attended, and although no one can object to efforts to spread a love of music among the masses, it is clear that the success of these entertainments explains to a certain degree the diminished support accorded to higher-priced and superior Concerts.

At the "Ladies' Night" of the Midland Arts Club, Tuesday, March 25, a selection of music was given, including two movements from an unpublished Pianoforte Quartet by Mr. William Sewell. The work pleased so much that it is to be hoped an opportunity may be afforded to hear it in a more public manner. On Monday, March 31, Mr. Jerome Hopkins, of Vermont, U.S., gave a Lecture at the Midland Institute. His Opera for children, "Toffie and Old Munch," was afterwards performed.

#### MUSIC IN BLACKBURN.

(FROM OUR OWN CORRESPONDENT.)

THE last Concert of the season was given by the Philharmonic Society on the 18th ult. Gade's "Spring's Message," Macfarren's "May Day," and a few songs, &c., composed the programme. The cantatas suffered for want of a band, but allowing for the disadvantages of a pianoforte accompaniment, the members gave capital performances of both works. The May Queen's song in "May Day" was well sung by Madame Clara Whatford. Mr. Tattersall conducted.

We cannot say that the past season has been wholly satisfactory. Orchestral music has been almost totally neglected. There is no musician in the town bold enough to undertake the responsibility of giving a few orchestral Concerts in the season. Those carried on for the three years ending in the spring of 1889 were much appreciated, and when abandoned were even better appreciated.

Illness has had a serious effect upon the choral Concerts, the chorus occasionally being reduced to half its proper strength. Principals also have not been spared. On two occasions the Cecilia and Vocal Union suffered disappointment at the last moment.

The only work decided upon for next season is the "Elijah," but a great desire has been expressed in amateur musical circles for a hearing of Gounod's "Redemption" or "Mors et Vita." Either of the two latter will be heartily welcomed.

The new three-manual organ built by Willis for the Trinity Wesleyan Church was opened on the 16th ult., by Mr. W. H. Jude, who played a capital selection of pieces, both in the afternoon and in the evening.

Spohr's "Calvary" was performed at the Parish Church, on the 2nd ult., by an augmented Choir. Mr. Higginson conducted, and Mr. J. H. Rooks was at the organ. The chorus of disciples, "O look not down," with its beautiful soli phrases, the chorus, "King of Israel," and the quartet and chorus, "His earthly race is run," created a profound impression.

Stainer's "Crucifixion" was given at St. Peter's Church on the following evening.

#### MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

ON the 12th ult. the Bristol South Musical Society, having a membership of 200, gave its first Concert under the direction of Mr. E. T. Morgan, its Conductor. Part-songs of Mendelssohn were the choral pieces, and they were sung with remarkable fluency, correctness, intelligence, and excellence of tone. Considering that many members of the Society, which was formed in October, then scarcely knew more than the bare rudiments of music, the progress made has been surprising. Mr. S. D. Wills, who spoke in cordial terms of the work done by the young association, distributed the prizes to the successful competitors in the recent examination, and handed to Mr. Morgan a marble timepiece as a token of regard from the members. Mr. George Riseley expressed himself highly pleased with the progress made by the Society. Mr. John Barrett and himself, who were the examiners, awarded the prizes more for musical knowledge and ability to read at sight on the part of candidates than for solo singing. He was delighted with the freshness of the voices of the choir as a whole, the excellence of tone, and especially with the strength and precision displayed by the tenors. He trusted that an instrumental section would be added to the Society hereafter. Mr. Riseley also pleaded for the establishment of a School of Music in Bristol, where young people who could not afford to go to London institutions might study.

The other divisional choral societies, formed last October, have just completed their work for the present season, with good results in all cases. The prizes awarded by Mr. G. Riseley and Mr. E. T. Morgan to the most efficient members of the Bristol East Musical Society were distributed on March 19.

The Redland Orchestral Society, which has been working in private for about five years, made its initial public essay on March 27, when an Overture of Hermann, and smaller works of Beethoven, Grieg, Sullivan, Moszkowski, and Prout, were performed with commendable skill, under the direction of Mr. E. Purcell Cockram. Songs and concerted vocal pieces were contributed by Miss Kate Nicholls, Mrs. Gridley, Mr. S. Evans, and Mr. Percy Baldwin.

The Bristol Society of Instrumentalists, the largest body of amateur players in the kingdom, gave its second annual Concert, on the 17th ult., at Colston Hall. The chief works performed were Beethoven's Symphony in D (No. 2), Weber's "Peter Schmolli" Overture, Mendelssohn's "Son and Stranger" Overture, and Mackenzie's beautiful "Benedictus," all of which were played with surprising skill. The tone of the strings was remarkably pure, rich, and full, and the marking of light and shade was all that could be desired. Indeed, the performance was more like that of a band of professionals than of amateurs. Mrs. Nixon and Mr. A. Wetten were the

## A sunny shaft did I behold.

May 4, 1890.

## FOUR-PART SONG.

Words from COLERIDGE'S "Zapolya."

Composed by CHARLES H. LLOYD.

London: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), and 50 &amp; 51, QUEEN STREET (E.C.); also in New York.

**SOPRANO.** *Con moto.* *mf*  
A sun - ny shaft did I be - hold, From sky to earth it slant - ed, And

**ALTO.** *mf*  
A sun - ny shaft did I be - hold, From sky to earth it slant - ed, And

**TENOR.** *mf*  
A sun - ny shaft did I be - hold, From sky to earth it slant - ed, And

**BASS.** *mf*  
A sun - ny shaft did I be - hold, From sky to earth it slant - ed, And

**PIANO.** *Con moto.* *mf*  
♩ = 132.

poised therein a bird so bold, Sweet bird, thou wert en - chant - ed, sweet bird, thou wert en -

poised therein a bird so bold, Sweet bird, thou wert en - chant - ed, sweet bird, thou wert en -

poised therein a bird so bold, Sweet bird, thou wert en - chant - ed, sweet bird, thou wert en -

poised therein a bird so bold, Sweet bird, thou wert en - chant - ed, sweet bird, thou wert en -

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of B-flat major (two flats) and 4/4 time. The score is divided into two systems. The first system contains the first two verses of the song. The second system contains the third verse and a concluding phrase. Dynamics include *pp* (pianissimo), *cres.* (crescendo), *f* (forte), *rit. molto.* (ritardando molto), and *a tempo.* (return to tempo). The piano part features a triplet in the first system and a triplet in the second system. The lyrics are: "chant - ed. He sank, he rose, he twin-kled, he trolled With - in that shaft of sun - ny mist, His eyes of fire, his beak of gold, All else of a - me - thyst. And thus he sang: 'A - dieu, a-dieu! Love's dreams prove sel - dom true;' The

chant - ed. He sank, he rose, he twin-kled, he trolled With - in that shaft of

chant - ed. He sank, he rose, he twin-kled, he trolled With - in that shaft of

chant - ed. He sank, he rose, he twin-kled, he trolled With - in that shaft of

sun - ny mist, His eyes of fire, his beak of gold, All else of a - me - thyst.

sun - ny mist, His eyes of fire, his beak of gold, All else of a - me - thyst.

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blos-soms, they make no de-lay, The spark-ling dewdrops will not stay, Sweet month of

blos-soms, they make no de-lay, The spark-ling dewdrops will not stay, Sweet month of

blos-soms, they make no de-lay, The spark-ling dewdrops will not stay, Sweet month of

blos-soms, they make no de-lay, The spark-ling dewdrops will not stay, Sweet month of

May, We must a-way, Far, far a-way, To-day, to-day, Sweet

May, . . . We must a-way, Far, far a-way, To-day, to-day, Sweet

May, We must, we must a-way, Far, far a-way, To-day, to-day, Sweet

May, We must, we must a-way, Far, far a-way, To-day, to-day, Sweet

month of May, we must a-way, we must, we must a-way, sweet month of May, we

month of May, we must a-way, we must, we must a-way, sweet month of May, we

month of May, we must a-way, we must, we must a-way, sweet month of May, we

month of May, we must a-way, we must, we must a-way, sweet month of May, we

[illegible]

vocalists. Mr. Riseley, the talented and indefatigable Conductor, and the Society are to be complimented on the brilliant results they have achieved.

At the Saturday Popular Concert, on March 22, the programme was composed of several part-songs, glees, &c., which were well sung by the choir; overtures and selections were performed by the band—some rather indifferently; and songs were contributed by Madame Belle Cole and Mr. W. Thomas. A similar programme was presented at a special entertainment given by the Saturday Popular Concerts' Choir and Band, on March 25. Miss Alice Gomes (the principal attraction) and Mr. Montague Worlock were the vocalists. The band of the Society assisted at a Concert given at Redland Park Hall, for a charitable object, on the 8th ult., when the singers were Miss Amelia Maby, Mrs. Wensley Miller, Mr. S. Chapman, and Mr. Lawford Huxtable.

The band of the Coldstream Guards played at three Concerts in Colston Hall, on the 3rd and 4th ult. Madame Clara Whatford (who was cordially welcomed on her re-appearance in Bristol after many years), Miss Clara Butt, Mr. E. T. Morgan, and Mr. Montague Worlock sang.

A great treat was afforded at the Monday Popular Concert on the 14th ult., by a choir of 200 gentlemen singing "The Lord is a Man of war," from Handel's "Israel," and Mendelssohn's beautiful chorus "Thou comest here to the Land." When it is mentioned that the body of vocalists comprised the famous Orpheus Glee Society and the gentlemen members of the Bristol Choral Association, who had studied the works for a long period under the direction of Mr. Riseley, it may be supposed that the singing of the pieces was not far from being perfect. Miss F. Crome and Mr. Harper Kearton contributed songs, and the band gave an excellent performance of Mozart's E flat Symphony, Mendelssohn's "Ruy Blas" Overture, the Introductions to the first and third acts of "Lohengrin," and Paganini's "Moto Perpetuo," in which latter the whole of the first and second violins took part. All the works were well received by the large audience, particularly the Wagnerian excerpts, which shows how popular some of the compositions of the Bayreuth master are in Bristol.

On the 15th ult. the Society of Bristol Gleemen gave a special Concert, in the Victoria Rooms, to a large assemblage. The scheme embraced compositions that have previously been sung before by the Society, and two others that have not been heard in Bristol for many years, and all were well rendered. Mrs. Mary Davies sang French, English, and Scotch songs, with much charm. Mr. W. J. Kidner was the Conductor, and Dr. Colman satisfactorily discharged the duties of accompanist.

On the 10th ult. the Choral Society of Portishead, a beautiful and growing suburb of Bristol, gave a performance of the "Creation," with orchestral accompaniment, in the Parish Church. The solo vocalists were Mrs. Butterworth, Mr. E. T. Morgan, and Mr. Arthur Wills, who sang excellently. The choruses were, for the most part, fairly well sung; but they would have been better for a few additional rehearsals. The band, although inadequate in strength, contained some of the best local professionals, with Mr. Hamilton W. Clarke as Conductor.

The Fishponds Choral Society, a young association, gave a praiseworthy performance of Gaul's "Joan of Arc," on the 16th ult., under the direction of Mr. T. K. Yalland.

On the 16th ult. the Bath Philharmonic Society gave a performance of Mendelssohn's "Elijah," for the first time, with the aid of an orchestra. The forces were fairly adequate in all respects, but, owing to insufficient rehearsal, the representation of the work was not successful. In the less difficult choruses the singing was very good, the tone excellent, and the manner in which the degrees of light and shade were observed was most praiseworthy; but these remarks apply to very few of the numbers. The orchestra was tolerably satisfactory, although sometimes too noisy and the brass wind coarse. The redeeming feature was the singing of the principal artists—Mrs. Hutchinson, Mrs. Belle Cole, Mr. Charles Chiley, and Mr. Watkin Mills, who acquitted themselves well, particularly Mr. Mills, whose portrayal of the Prophet was a great achievement. Mr. Visetti, the Conductor, took most of the numbers at a rate altogether different from the accepted *tempo*.

## MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE most important local event here during last month was undoubtedly the performance of Brahms's "German Requiem," in St. Giles's Cathedral, by Mr. Kirkhope's Choir. The work was not new to this well-trained body of singers, as it formed part of their April programme last year. But, alas, an Edinburgh audience is lamentably unaccustomed to a sacred work in a sacred building, and the very environment, which should have lent the beautiful work additional impressiveness, was the cause of a distinct failure, from an artistic point of view. The audience was not altogether to be blamed, for the programme was too long, and, consequently, an opportunity for standing up was eagerly seized; but the bare new wood of the temporary platform, the interval to enable the choir to go into some vestry, presumably for refreshments, and the speech of a minister of the Church of Scotland, who made mild jokes and invited a "hearty vote of thanks," were all in a piece with the opera glasses, general conversation in the audience, and the "evening dress optional" of the programmes. A great opportunity was offered and lost. As to the performance itself, it was so good that it should have been much better. The orchestra was sadly deficient in strings. It is no doubt a great pleasure to be able to hand a substantial sum to the deserving charity on whose behalf the Concert was given, but Mr. Kirkhope and his Committee had even a higher duty—to Brahms and to art—and it cannot be said that four or five first violins to about thirty sopranos tended to fulfil that duty. The magnificent form of the choir was shown in the unaccompanied twelve-part Motet, "Agnus Dei," by Richter, which received a most beautiful and sympathetic rendering. Gounod's "Ave verum" was not softly enough sung for due effect. Two solos, "If with all your hearts" and "Angels ever bright and fair," varied the programme, and the orchestra was quite strong enough for these. The Requiem alone, in a dimmer, more religious light, with the organ and without the speech, would have made a far more ideal programme.

At the second Concert of the Edinburgh Quartet, the most important number was the Quintet (Op. 81) by Dvorák—classed among famous Hungarian composers by one of the educators of musical opinion in the local press. Mr. Francis Gibson played the exacting pianoforte part most admirably, the *Scherzo* being quite brilliantly rendered. Messrs. Daly, Dambmann, Laubach, and Carl Hamilton did every justice to the work, but failed to maintain their wonted style in Beethoven's Op. 18, No. 2. Extracts from Quartets by Spohr, Raff, and Rubinstein completed the instrumental part of the programme. Mr. Stenach's sweet voice suited "I arise from dreams of thee" and MacCunn's "Ash Tree" very well; for the latter he won an encore.

Every praise is due to Mr. Millar Craig for the programme he submitted to the patrons of Mr. Waddell's Choir. The severe March winds for which our city is famous had made sad havoc among the members, and some of the solos had to be committed to new hands the evening before the Concert; but the general effect, and, above all, the earnest intention of the performance, left a very pleasant impression. Astorga's "Stabat Mater" was followed by Bach's "God's time is the best," and the choruses in each were carefully and, on the whole, successfully sung. A part-song by Brahms, "The Dirge of Darthula," and the same composer's "Zigeunerlieder," were evidences of a high artistic ideal, while MacCunn's part-song, "O mistress mine," with Brooks's "When icicles hang," showed that lighter if no less genuine music is not despised. Two examples of the madrigal brought a very long programme to a close.

On the same evening that Mr. Craig chose for his Concert, Mr. Moonie's Choir presented "The Sword of Argantyr" and "Lord Ullin's Daughter," in the Literary Institute, before a large audience.

Of travelling artists who have visited us last month the most notable are Mr. Johannes Wolff and Miss Brammer. Mr. Wolff is now an established favourite here, and it was largely his name which filled the Synod Hall at the Royal Blind Asylum Concert, on the 8th ult. He played compositions by Vieuxtemps, Wieniawski, &c., in his

own accomplished way, and called forth the most enthusiastic applause. Madame Pyk and Mdlle. Trebelli showed the limitations nature and education have imposed on them; and the other artists were Herr Gallrein (violinello) and Mr. W. Townsend (pianoforte), who took part with Mr. Wolff in the opening piece (*Andante* and *Scherzo* from Mendelssohn's Trio in C minor), besides each contributing solos. Mr. Andrew Black sang; Dr. Horsley recited "The Benediction" and "The Revenge"; and Dr. Drinkwater gave a comic sketch which pleased the audience.

Miss May Brammer (Freemasons' Hall, 9th ult.), aged sixteen, has all the qualities and possibilities which *entrepreneurs* claim for her. Her technique is marvellous if a little stiff, and her unaffected and serious manner on the platform is as charming as it is unusual in a "prodigy." Mr. Paul Della Torre was the pianist.

### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

LAST month's Concerts, by the smaller choral societies in and around Glasgow, were numerous. Many of these, while doubtless possessing interest for the districts immediately concerned, hardly call for notice. Others, again, claim some record, and if absolute novelty was often conspicuous by its absence, the works produced were almost invariably of standard excellence, and in several cases the societies achieved a gratifying success. The Partick Musical Association gave, for example, a fine account of Weber's "Jubilee" Cantata, the Choir of St. Vincent Street U.P. Church produced Gounod's "Messe Solennelle," and the St. Cecilia Choral Society gained credit by its performance of Bennett's "May Queen." In this favourite Cantata Mr. E. Branscombe made his first appearance in Glasgow, and was accorded a flattering welcome. Other miscellaneous Concerts comprised a good performance of Stainer's "Crucifixion," by the Greenhead U.P. Church Choir, and highly successful appearances by the Bridgeton Choral Society in MacCunn's "Cameronian's Dream" and in Mendelssohn's "Hear my Prayer." The Society, which is ably conducted by Mr. George Taggart, is young in years, but it has often done promising work, and its vitality seems to be well assured. The life of another excellent organisation is also full of vigour. This is "The Glasgow Glee and Catch Club." It is small—designedly so—in point of numbers, but the voices are, it is no exaggeration to say, superb in quality, while the musical culture of the members is of the foremost order. This was amply shown on the evening of the 10th ult., when the Club gave a Smoking Concert in presence of a large and exceedingly representative audience. A "palpable hit" was made in Mr. Joseph Bradley's elegant and altogether clever Serenade, "Good night, my love." It was composed for the Society, sung with remarkable appreciation of its beauties, and received with uncommon marks of favour. Beethoven's "Hymn to Night," as arranged by Ignaz Heim, was given almost to perfection, and in various familiar catches and glees the vocalists were thoroughly at home. Mr. Allan W. Young, the new president, by the way, of the Glasgow Choral Union, conducted, and must be felicitated on his successful efforts.

The Concert by the Glasgow Amateur Orchestral Society, on the 12th ult., was chiefly remarkable for the production of Mr. Ebenezer Prout's Symphony, No. 4, in D. It was, we believe, its first performance in Scotland. The work was well received, and the players, under the direction of Mr. W. T. Hoec, were wonderfully well up in their interesting music. The programme also included a highly creditable performance of Dr. A. C. Mackenzie's beautiful "Benedictus," arranged for violins and orchestra. At the Kyrle Choir Concert, on the 14th ult., Dr. Villiers Stanford's Choral Ballad "The Revenge" was produced. The strong work, with its refreshing whiffs of the sea breezes, was somewhat beyond the powers of Mr. Woolnoth's choristers. The endeavour to reproduce its beauties was earnest enough, but the choir is deficient in vocal strength, and the absence of an orchestra was, of course, very much felt. The second part of the programme proved a novelty hereabouts—Raf's "Die Tageszeiten," a Concerto for

pianoforte, with orchestra and chorus. This work was more within the means of the Society; the choral writing is often melodic and graceful, and every justice was done to it by the choir. On this occasion the composer's adaptation of the orchestral part for a second pianoforte was used. It was well played by a lady friend of the Society, and in the real pianoforte part itself Mr. Philip Halstead once more achieved a brilliant success. The last Concert for the season of the Hillhead Musical Association took place on the 2nd ult., and was supported by Dr. Joachim and Miss Fanny Davies. The enterprise of the management has, it is understood, been entirely successful, and if in days gone by reflections were freely made on the apathy of Glasgow amateurs towards chamber music, such a charge cannot now be maintained. The work already accomplished by the Association is invaluable, and on the occasion under brief notice a programme of sterling worth was forthcoming. It included Schumann's Fantasia for violin (Op. 31), Brahms's Third Sonata for violin and pianoforte, in D minor, and Beethoven's G major Sonata for these two instruments. Both Dr. Joachim and his accomplished coadjutor were at their best the whole evening, and no more need, therefore, be said concerning the interpretation of the programme.

On the 19th ult. Mr. Fred. Niecks, the accomplished author of "The Life of Chopin," gave his Lecture on "The Sharp, the Flat, and the Natural," before the Glasgow Society of Musicians. There was a good attendance, and much interest was felt in Mr. Niecks's admirable paper.

### MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

FOR the final Concert of the Philharmonic Society, on the 1st ult., Mendelssohn's "Elijah" was selected. The performance was, on the whole, highly creditable, the chorus singing was notable for more earnest intention and better attack than has often been observed during the season just ended. The principals were Miss Anna Williams, Madame Hope Glenn, Mr. H. Piercy, and Mr. Watkin Mills; and the second quartet, Madame Laura Haworth, Miss Parry Lambie, Mr. E. Bridson (a brother of the well-known baritone), and Mr. R. W. Lee. Sir Charles Hallé was called into the general Green Room during the interval, and there bidden a hearty God-speed to, as one of the choristers put it, "the land of the kangaroo." Mr. H. A. Branscombe was at the organ, and exercised the most excellent judgment and exceptional skill in the use of the instrument. The annual meeting of proprietors is the next thing of importance on the *tapis* at the time of writing, and it is to be hoped that the introduction of a larger number of novelties will be a feature of the season of 1890-91. This is a matter which ought to receive attention at the hands of those who control the destinies of what is termed hereabouts the premier Society of the provinces.

The annual free performance of "The Messiah" for the poor was, as usual, given in St. George's Hall on Good Friday, in presence of many thousands of the less fortunate members of the community. The chorus was, as is always the case on these occasions, voluntary; but the work was got through as creditably as could be expected, under Dr. Rogers, Mr. Burstall rendering good service at the organ. The principals consisted of Miss Florence Dick, Miss Annie Richardson, Mr. Thornborough, and Mr. E. Grime. The general arrangements were, as usual, in the competent hands of Mr. G. Broadbent.

On the last day of March an experiment was made in the direction of popularising oratorio in the southern district of Liverpool, and Haydn's "Creation" was given before a highly appreciative audience by the Gordon Institute choir. The charge for admission was threepence, and such success attended the philanthropic promoters that another Concert of the same order was announced for the 28th ult., Weber's "Jubilee" Cantata being the work promised.

The old-established Musical Society of Rock Ferry again put forward a programme of exceptional interest at their last open night of the present season. For the occasion in question Mr. Pemberton had announced Dr. C. H. Parry's "St. Cecilia's Day," Cowen's "Sleeping Beauty," and Gade's "Christmas Eve."



During the past month there have been amateur operatic performances at Rock Ferry, directed by Mr. D. Dean; and at St. Helen's, under the management of Miss H. Swift. The Runcorn Musical Society gave the third and last Concert of the season with a miscellaneous programme on the 15th ult., under Mr. E. W. Humphreys.

At Chester, Parry's "St. Cecilia Day" and Beethoven's Choral Fantasia, with Mr. Steudner Welsing at the piano-forte, formed the programme of a Concert given on the 21st ult. by Dr. J. C. Bridge's Musical Society. At Waterloo, Bennett's "May Queen" was given, under Mr. E. J. Morrison, on the 15th ult.; and farther afield, at Portmadoc, on the same date, Mr. J. Roberts conducted Mendelssohn's "Elijah." The Stowell Brown Guild, of which the veteran, Mr. J. Sanders, is choromaster, gave Barnett's "Ancient Mariner," on the 17th ult. On the 28th ult. Barnby's "Rebekah" was announced at Bootle, under Mr. A. E. Workman; and there have been numerous other performances of more or less interest. A notable innovation of the past month has been the employment of an orchestra at a dissenting place of worship—the congregational church in Burlington Street—nothing of the sort having taken place previously in Liverpool, though such has been the case in Birkenhead.

By permission of Mr. D'Oyley Carte, the Rock Ferry Amateur Opera Society, on the 22nd ult., invaded the eastern shores of the Mersey, and gave a remarkably good performance of the "Mikado" at St. George's Hall, in aid of one of the most deserving local charities. The whole opera was excellently performed, the principals and chorus being alike competent, and, in fact, the conventional amateur element was conspicuous only by its absence. Had there been other accompaniments than those of a pianoforte and Mustel organ—both very well played, by the way—the performance would have been among the best of any light opera that has taken place in this city.

The first examinations conducted here by the R.A.M. and R.C.M. took place in the Philharmonic Green Room, on the 19th and 21st ult. The examiners were Messrs. Oscar Beringer and Visetti, and the arrangements, which were of the best, were in the hands of Mr. A. E. Rodewald (the honorary local representative) and the staff of the Philharmonic office.

Yet another Orchestral Society is being called into existence, this sort of thing being evidently just now in high favour hereabouts. The home of the new departure is to be the fine building now in course of erection for the Young Men's Christian Association at Birkenhead, and the Conductor, Mr. T. S. Hill, an able and long resident professor of Disraeli's "City of the Future."

At Southport an event of the past month has been the Concert of the Choral Union, under Mr. J. C. Clarke. The programme included Lloyd's "Hero and Leander," Macfarren's "May Day," and Mendelssohn's Violin Concerto, the latter played by Mr. E. Clark. A new scheme of Subscription Concerts is spoken of at the same place, under the joint control of Mr. H. Hudson and Mr. A. E. Bartle.

On the 26th ult. Dr. Rogers, of Bangor Cathedral, gave the last of his Recitals, *vice* Mr. W. T. Best, at St. George's Hall. Mr. F. H. Burstall succeeds, on the 1st inst., and is to do duty for a month.

#### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

"AND all is calm again." After the bustle and excitement of an unusually thronged season, quietness reigns once more, and the sound of music is hushed. Of the important events of the winter due record has been made; and but little remains to be added concerning the few scattered celebrations which lingered into April. After the pleasant dinner given to Sir Charles Hallé, and the interesting reminiscences with which he beguiled an enthusiastic company, our veteran pianist still cared for the interest of the Society which originally lured him to this city, and gave his last Recital at the Concert Hall where, some forty-two years since, he first made the acquaintance of a Manchester audience. And it was not unfitting that in the admirably varied programme with which he bade "Farewell" to his disciples here, the three "Sketches" and

the "Rondo Piacetole" of Sterndale Bennett should find honoured place.

In the same room, and at the Memorial Hall, further attempts have been made to popularise chamber music; and it seems possible that Mr. Bauerkeller's efforts may, at any rate, not result in such heavy loss as has attended many previous experiments. Very greatly to be desired is it that concerted classical music, both for strings and for wind instruments, may find warmer welcome here and an established home. The very rapidly increasing number of young violin pupils of both sexes should serve to create a demand for far larger opportunities than there have been of studying the works in which the great masters delighted to lavish their most chaste and refined thoughts.

In choral music—though we seldom have any very large performances, and scarcely ever an adequate rendering of any new works—our many choral societies show so healthy and active a spirit that when the happy time comes to unite our vocal resources under one chief there will be no dearth of means for grappling with the most exacting and elaborate choral compositions. In addition to the admirable Vocal Society and the Stretford Choral Society of Dr. Watson, the long established Athenæum Musical Society of Dr. Hiles, the smaller suburban associations under Mr. R. H. Wilson, the Fallowfield Choral Society (conducted by Mr. A. Gilbert), the larger Pendleton Choral Union (which Mr. F. W. Blacow directs, and which has an improving amateur orchestra of thirty performers), and Mr. G. W. Lane's yet greater Philharmonic Choir, fresh associations of eager and persevering chorists are continually being formed in and around the city; while in the circle of busy towns by which Manchester is surrounded singers are as plentiful as in like space in any part of the world. Oldham has, at least, two flourishing societies under Mr. Joseph Clapton, one of ninety and the other with band and choir of 120 performers; and Bury, Bolton, Heywood, Stockport, and many other near places, each boast of capable choirs. But for the next few months all will rest. Even the Saturday Evening Concerts of Mr. Barrett at St. James's Hall, and Mr. Cross at the Y.M.C.A. are over; and during the summer, except perhaps through the stray visit of some adventurous pianist, we shall be able to enjoy the public performance of music only at the Botanical Gardens of Old Trafford.

Among our achievements mention should certainly be made of Dr. Watson's discovery of Mozart's MS. of several numbers of his opera "Mithridate," supposed to be irrevocably lost. The writing is remarkably bold and clear.

#### MUSIC IN NOTTINGHAM AND DERBY.

(FROM OUR OWN CORRESPONDENT.)

ON March 25 the Derby Choral Union gave a performance of Handel's "Israel in Egypt," on which occasion the chorus was augmented by a large contingent of the Nottingham Sacred Harmonic Society. The more familiar choruses went well, sometimes grandly; but there was a general roughness in both the choral and orchestral work which left much to be desired. Mr. Valentine Smith's Opera Company, which was performing in Derby, was prevailed upon to close the theatre doors on that night and assist the Choral Union; but it cannot be said that the singers were at home on the oratorio platform, and on artistic grounds (apart from financial) it would have been, perhaps, more advantageous to have selected other soloists.

On March 29 the Nottingham Tonic Sol-fa Choral Society produced A. R. Gaul's Cantata "Joan of Arc," for the first time in Nottingham. This charming little work would have been sure of a good performance by the chorus and the soloists (Miss Annie Warsop, Mr. Charles Fredericks, and Mr. Rowland Hill), but the orchestral accompaniments, as rendered by the Nottingham Philharmonic Orchestral Society, were extremely painful, and must have been a sore disappointment to the Conductor and the Society. The expense of engaging a good orchestra in this district is so heavy a tax upon choral societies as to seriously handicap them in their efforts to produce great works on a scale commensurate with the public taste of the present day, and it might have good

results if the choral societies of Leicester, Nottingham, and Derby were to combine in organising the local orchestral talent of their respective towns with a view to producing competent local orchestras.

A strong contingent of over 300 voices has been formed in Nottingham to attend the Nonconformist Choir Union Festival, at the Crystal Palace, on June 7, and rehearsals are being attended, and the work prepared with great spirit, probably largely induced by the excellent selection of music.

The Nottingham Philharmonic Choir has again received an invitation from the Master of Balliol College, Oxford, to give a Concert in the hall of the College during the "Eights week."

#### MUSIC IN LEIPZIG.

(FROM A CORRESPONDENT.)

THE tenth and last examination at the Conservatoire took place on March 25. In summing up the result of these Easter trials it is safe to affirm that Greater Britain has been foremost in two, if not three branches in this competitive exhibition of young musical talent. As pianoforte players, Messrs. George Moon, of Plymouth, and Ernest Hutcheson, of Melbourne (Australia), head the list. The latter is a genuine child of the Conservatoire, as his first teacher at home was Dr. Torrance, of Dublin, who, about 1856, studied here with Moscheles and others of the original staff. As a child of five the young Hutcheson played minor pieces at various Concerts and at private annual Recitals. He entered at Easter, 1886, and had Zwitscher for his chief instructor. He has also received lessons from Reinecke. His execution of Beethoven's Fifth Concerto at the eighth trial was admirable for a youth not yet nineteen. His touch is clear, vigorous, and free from mannerisms, and his conception accurate without coldness. It was the best pianoforte-playing we have heard this year at the Conservatoire and promises well for the future. Mr. Moon played the D minor Mendelssohn Concerto at the first of the official trials, and exhibited a high degree of technical skill, no prominent subordinate phrase being slighted, slurred, or otherwise marred; his conception of the work showed a thorough appreciation of its many beauties. At the ninth trial he produced one of his own compositions, "Variations for Pianoforte on an original Theme," a well-defined, graceful piece of work of the Mendelssohn style, very effectively performed by him. As a violin player Miss May Brammer, of Grimsby, is, on the whole, the ripest fruit of this season's growth. She is the daughter of the late Edwin Brammer, a leading musician in Grimsby, and she played repeatedly at Concerts given in her native town. In 1882 she was received into the Leipzig Conservatoire, when not quite ten years old, on the strength of her musical ability, and the next year played Mayseder's Variations in E with full orchestra, winning great applause. Her "technical precision, good bowing, and really full singing tone" were flatteringly noticed in the public prints. She has a considerable *répertoire* at her command, all of which she plays with great ease of manner and maturity of conception. A criticism of April 2, 1889, says: "The star of the Concert was undoubtedly Miss Brammer, a violinist of great talent and grandly developed technique. She played Spohr's Eighth Concerto and the very difficult 'Faust' phantasia with complete mastery of technical detail and absolute precision in the most difficult passages, . . . showing throughout a musicianly earnestness doubly remarkable in so youthful a performer." This is high praise, but it is well merited. Miss Brammer will, at no far distant time, take high rank among the young artists of whom Old England may well be proud. In the last trial Mr. Edward Levy, of Manchester, conducted an original Overture by himself, which exhibited no mean talent. To close the list, mention should be made of the organist, Mr. Edwin Clemence, of Plymouth, who played the Toccata and Fugue in C major, by Bach. In swiftness and ease of manual and pedal technique he has no rival among the pupils this year; on his taste for registration, practical or theoretical, no judgment can be passed, the pupils not being allowed to draw the stops themselves. Mr. Clemence has great capacity, which he will doubtless develop further during the ensuing course of study at the Conservatoire.

#### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, April 11, 1890.

THE most important event in the realm of choral music during the last four weeks in this country was the Seventy-fifth Anniversary Festival of the Handel and Haydn Society of Boston. Next in importance was a performance of Grel's "Missa solemnis," by the Oratorio Society of this city, under the able conductorship of Mr. Walter Damrosch. This Mass is written for sixteen independent parts, without accompaniment, and is one of the finest specimens of pure choral music ever written. The performance was excellent in the solos as well as in the chorus parts; and the work made, as it did last year upon the occasion of its first performance, a great impression upon the audience. The Benedictus had to be repeated. Amongst the other choral Concerts deserving special mention was one given on the 11th inst. by the Church Choral Society, at the beautiful St. Thomas's Church, under the direction of Mr. Richard Henry Warren. The chorus, nearly 100 voices, assisted by the Thomas Orchestra, gave a very effective performance of Liszt's 13th Psalm and Mendelssohn's "Hymn of Praise."

The second Concert of the Chorus Society of Washington was distinguished by the first performance in this country of MacCunn's Ballad, "Lord Ullin's Daughter." Cowen's "Song of Thanksgiving" and Fanning's "Song of the Vikings" formed the other interesting features of the programme. The Mendelssohn Union, of Orange, New Jersey, gave at their second Concert of the season, amongst other short works, Spohr's "Hymn to St. Cecilia" and Gernsheim's "Salamis." The Bridgeport (Conn.) Choral Society distinguished itself during Lent by an interesting performance of Gounod's "Gallia," Rossini's "Stabat Mater," and selections from Gaul's "Holy City." An exceedingly fine performance of the "Elijah" was given last month at Detroit, by the Detroit Musical Society, under the direction of Mr. Abel. Madame Blanche Stone Barton, Mr. Frederick W. Jameson, and Dr. Carl Martin, all from New York, created great enthusiasm by their artistic rendering of the solo parts. Mr. William Ludwig has reached once more these hospitable shores, and arrived in time—but only just—to assist the Apollo Club of Chicago at its second Concert of the season. The programme was miscellaneous, and besides Mr. Ludwig's artistic singing, a special and most interesting feature of the Concert was the beautiful singing of the Club in several of Alfred Gaul's part-songs. At the time of writing this performance of Haydn's "Creation" and Randegger's 115th Psalm is taking place at the big Auditorium of Chicago. The performers are a chorus of 500 voices, full orchestra, and excellent soloists; the Conductor is Mr. G. Katzenberger. The Boston Cecilia Club, under the leadership of Mr. B. J. Lang, performed at its third Concert "The Wreck of the Hesperus," by Foote; "The Song of Destiny," by Brahms; and "Eve," by Massenet; and with the mention of the performance of two little Cantatas, by Martin Roeder, of Dublin, by the Gounod Society of this city, we close the list of choral Concerts.

Passing from oratorios and cantatas to the performance of operas, we are met half-way by a memorable Concert performance of Wagner's "Parsifal," given at the Academy of Music of Brooklyn, under the auspices of the Seidl Society, a body of distinguished lady amateurs from our sister city, whose aim it is to popularise Wagner's music, and which derives its title from Herr Anton Seidl, the celebrated Conductor of the German opera. The performance of Wagner's last music-drama was excellent. The solo parts were in the hands of the principal artists of the German Opera, and the orchestra was the magnificent one from the same institution. But with all this it was apparent that the work deprived of its most important parts—the scenery and stage setting—could not make the proper impression upon the listener, and from this point of view the performance was a mistake. *Parsifal*, *Amfortas*, and *Kundry* singing their parts clad in silk and satin and full evening dress cannot possibly produce the desired artistic effect, however well they may sing.

For three weeks that part of our musical public which disdained the German opera and cried aloud for the, to them, more palatable food of Verdi, Rossini, Donizetti,

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&c., has had a chance of appeasing their appetite. But the fact must be chronicled that, with exception of the evenings when the incomparable Patti created unbounded enthusiasm before audiences which filled the spacious house to overflowing, the attendance of the public left much to be desired. Even Tamagno, the great tenor, sang several times before a (comparatively) small audience. One of the greatest artistic treats of this Italian opera season is the wonderful singing of Madame Albani as *Desdemona* in Verdi's "Otello," and in other parts. It is much to be regretted that a great effort which was made to arrange for a performance of Gounod's "Redemption" in this city, with Albani, Lloyd, and Ludwig in the solo parts, has failed for the reason that previous engagements prevented these three great artists meeting together here at a suitable time.

Of instrumental performances we have had the usual number, prominent of which was a Concert by the Symphony Society. The programme of this consisted of two Pianoforte Concertos—Beethoven in E flat and Liszt in E flat—both played by Hans von Bülow in a somewhat dry and colourless manner; and an Orchestral Ballad, "Des Sängers Fluch," from the pen of the same artist. The three Pianoforte Recitals given by Bülow at the Broadway Theatre did not create quite the same sensation as his last year's Recitals did, but it was reserved for the great Chopin player, Wladimir de Pachmann, to create the sensation of the hour. His has been a most wonderful success, and Chickering Hall was crowded to suffocation at each of his Recitals, with an audience listening with rapt attention to the marvellous execution and wonderfully refined rendering of Chopin's works. The three Recitals originally announced by Pachmann have taken place, but so great has been his success that additional Recitals have been arranged. To-night a grand Orchestral Concert will take place, when he will play Chopin's Concerto in F minor, and Madame de Pachmann will perform Liszt's E flat Concerto, and both will play together Saint-Saëns's Scherzo for two pianofortes.

#### BOSTON HANDEL AND HAYDN FESTIVAL.

Boston, April 14.

A MUSICAL Festival of more than ordinary significance and interest took place during the week just ended in this city. It was an anniversary celebration of the Handel and Haydn Society, which has now completed seventy-five years of uninterrupted existence, and almost as many of successful labour in the province of choral culture. The circumstance that I am unable to make the years of existence and those of successful labour tally is one of the things which have lent significance to the Festival just ended. Time was when the triennial Festivals of the Handel and Haydn Society were the most notable musical affairs in America; they stood for the highest achievements in their department of which the country boasted. But for a decade or more the Society, which used to command as many as 700 voices, has been rapidly degenerating, and with it, naturally, the interest of the public. The triennial meetings had to be abandoned, and it became an extremely difficult thing to find sufficient support for two or three Concerts annually. Two years ago it seemed as if the venerable choir was hopelessly decrepit. But there was inspiration in the thought that it was on the point of completing three-quarters of a century of existence, and the choir girded up its loins for onemore Festival effort, trusting to the enthusiasm which would be stirred up by the anniversary celebration to carry it through to financial success. This goal has been reached, and I think also one which is of greater good to the cause of art. After years of indifference to the voice of criticism, the officers determined a year ago to attempt to remove the cause of the blight which had stricken the choir. This cause was summed up for the greater part in the presence of a large number of singers whose voices were detrimental to musical effect rather than beneficial. Their very commendable activity had extended over from twenty to forty years of the Society's existence, and their usefulness had become impaired along with the quality of their voices. Now everybody knows that about the most difficult thing in this world is to convince a singer that the law which teaches that the human voice does not improve with age after a certain period has been reached

is universal in its application. The body of tone emitted by the Society when last I heard it prior to this visit was painfully suggestive of the ravages of moth and mildew. As long as these patriarchs persisted in singing, the result was bound to be unsatisfactory; and with each year of their persistence it became more difficult to recruit the Society with younger and fresher voices. The need, however, was inexorable, and the officers cast about until they found a delicate yet effective mode of satisfying it. To prepare for the seventy-fifth anniversary they began a process of renovation and rejuvenation which has enabled the Society to give four Festival Concerts, whose choral features, while not fully up to the standard set in earlier days and by lustier organisations, have yet been creditable to the present and have opened a vista of hope for the future.

The four Concerts were given on the evenings of Sunday, Tuesday, and Thursday of Easter week, and yesterday. The choir's loss in numbers by the process of cutting out useless material had been made good by the enlistment of new members, and it mustered 450. The band was the Boston Symphony Orchestra, a notable organisation, certainly one of the finest in the world, which has been so generously maintained for years by Mr. Higginson. The solo forces were headed by Mr. Edward Lloyd, who was brought from England by a sort of co-operative arrangement entered into by the Boston Society, the Cincinnati Musical Festival Association, and the Apollo Club of Chicago. Mr. Lloyd sang at all the Concerts. In the first, devoted to Mendelssohn's "Elijah," his colleagues were Madame Lehmann Kalisch, Miss Clara Poole, and Mr. William Ludwig, and a second quartet of local singers.

At the second Concert, the first and second parts of Bach's "Christmas" Oratorio were performed, and a Cantata entitled "St. John," composed by Mr. J. C. D. Parker, a resident musician of real merit, though not of great originality, was brought forward for the first time. In these two works Mr. Lloyd's associates were Madame Nordica, Miss Emily Winant, and Mr. Myron W. Whitney, with all of whom the English public have had opportunities of getting acquainted. The third Concert presented Gounod's "Redemption," with the solo parts in the hands of Miss Clementina de Vere, Miss Winant, Mr. Lloyd, Mr. Ludwig, Mr. Whitney, and Mrs. Jennie Patrick Walker. "Israel in Egypt" brought the Festival to a close and enlisted Mr. Lloyd's services again. From this record it will be seen that the management put a large portion of the burden of the Festival on the shoulders of Mr. Lloyd. They are broad shoulders and they carried that burden with great credit to the singer and to that English art of which he is so excellent a representative. He had never been heard in Boston before, his contract with the Cincinnati Festival Association when he was in America two years ago having prevented him from singing anywhere outside of that city. His great fame had gone before him, however, and he was received with many signs of consideration. The dominant tendency on the operatic stage had caused a little confusion of ideas among the critics touching what they were to expect, and after the first Concert (in which it may be said in passing Mr. Ludwig achieved a splendid triumph) there was a little shaking of heads and a few words of disappointment because his voice was lacking in the heroic quality to which the popular ear has grown accustomed. After the second Concert, however, there arose a paean of praise in which not a single dissonant note could be detected. The triumph of the tenor's exquisite art was complete. Musicians spoke rapturously of his finished vocalisation in that stupendously difficult air in Bach's Oratorio beginning "Haste, ye shepherds," and the public joined with them in demonstrations of delight over his singing of "In native worth," which, together with "On mighty pens," sung by Madame Nordica, was introduced as an intermezzo between the choral works. After that every performance only swelled the chorus of praise which followed him through the Festival. Mr. Ludwig's triumph in "Elijah" I thought a little beyond his due, his singing being marked by somewhat too much of declamatory force, emotional intensity, and affected pathos. Yet these were the very qualities which pleased the public. It is well to recall occasionally

Mendelssohn's remark to Pastor Schubing, that he fancied his Prophet "as borne on angels' wings." Such a conception is essential to the attainment of that sublime reposefulness which is the loveliest quality in Mr. Lloyd's singing.

Of Mr. Parker's Cantata I have time to speak only a few words. It would be easy and just to make them words of unqualified praise if the occasion had not been one which invited a flight of the loftiest kind. The Cantata discloses many evidences of a fluent melodic fancy and familiarity with the learned forms. It is highly meritorious for the smoothness of its construction, the effectiveness of its orchestration, and the ingenuity of its plan. But there is an almost amusing mixture of styles in it, and its sentiment in the solos and a duet for soprano and tenor is too near to the sentimentality of the popular religious ballad. The expenses of the Festival were about £3,000, and the receipts large enough to leave a considerable surplus in the treasury of the Society, and to encourage it to set out bravely on the march toward the hundredth milestone.

H. E. KREHBIEL.

THE third Easter Festival was commenced at the Assembly Hall, Mile End, on Good Friday evening, with "The Messiah." A full band and chorus were engaged, and, under the baton of Mr. G. Day Winter, showed evidence of careful rehearsing and unity of purpose, which contributed greatly to the general success of the performance. The chorus "For unto us" was so well done that the audience would fain have had it repeated. "All we like sheep" and "Lift up your heads" were also well rendered, and it is unnecessary to say that the "Hallelujah" Chorus, in which the audience was requested to join, was a feature in the programme. The soloists were Miss Clara Leighton, Miss Eleanor Rees, Mr. Claude Ravenhill, and Mr. W. H. Brereton. Mr. T. Lewis was leader of the orchestra, and Mr. Duncan Callow presided at the organ. The second performance of the Festival took place on the following evening, and was of an interesting character. On Monday evening the Festival was continued, and the announcement that Madame Patey would join with other well known artists in Mendelssohn's "Elijah" had the effect of attracting an immense audience. Madame Patey was in excellent voice, and met with the most enthusiastic applause both from chorus and audience. The rôle of the Prophet was entrusted to Mr. Musgrove Tufnail, who sang from the beginning with skill and success. Mr. Charles Chilley sang the tenor music, and the remaining parts were filled by Miss Minnie Kirtan, Miss Zippora Monteith, Madame Clara West, Mr. T. B. Mellis, and Mr. Albert Fairbairn. The opening chorus, "Help, Lord," showed that the choir were in excellent form, and a high standard of merit was maintained throughout, especially in the Baal choruses, "Thanks be to God," and the *Finale*. Mr. G. Day Winter again conducted in efficient manner, and appeared to have his forces well under control. The Festival was brought to a successful termination on Easter Tuesday, when a capital performance was given of Professor Stanford's setting of "The Revenge" and Sir Arthur Sullivan's "Golden Legend." Needless perhaps to say the choir again acquitted themselves admirably in the choruses, and were much applauded.

AN excellent performance of Mendelssohn's "Elijah" was given by the Surbiton Choral Society, on the 23rd ult., under the able direction of Mr. R. Sebastian Hart. The choir, which with the orchestra (led by Mr. J. W. Rendle) now numbers 150, gave a very spirited and efficient rendering of the choruses. Miss Florence Monk, in the principal soprano part, displayed a fine voice which will improve with experience; Miss Mary Willis sang with her usual refinement, being heartily applauded after "O rest in the Lord"; Mr. Iver McKay's performance of the tenor music is too well known to need comment, and the part of the Prophet was conscientiously sung by Mr. Frank Ward. Able assistance was given at the pianoforte by Mr. Basil Philpott, and at the Mustel organ by Mr. H. M. Higgs. The large audience included the Duchess of Albany, who was presented with a bouquet and special programme by the two youthful daughters of the Conductor. It is under-

stood that Mr. Hart, who has been long known and esteemed in the neighbourhood, is about to open a School of Music in Surbiton, in which he will have the assistance of many well known professors in all branches of the art.

THE annual Concert of the Violin Classes connected with the Birkbeck Institute took place on the 18th ult. In the selections played by the members of the classes directed by Mr. Gatehouse and Mr. Thornton ample evidence was given of the careful training they had received at the hands of their teachers. The vocalists who assisted were Miss Margaret Hoare, Miss Mary Doughty, Mr. Arthur Thompson, and Mr. R. E. Miles. Mr. Alfred Izard played Greig's Wedding March and accompanied with his accustomed ability, and Mr. Gatehouse gave a clever rendering of "Le Tremolo," by De Bériot, for which, being encored, he substituted Popper's "Gavotte." Special mention should be made of Miss Edith Doughty, who joined her teacher, Mr. Gatehouse, in a Symphonie Concertante by Dancía, and played with a tone and breadth of style exceptional in a young girl, her intonation being also remarkably pure. The recitations given by Mr. Charles Fry, who was obviously suffering from a severe cold, were very favourably received. The attendance was by no means so large as could have been desired.

THE arrangements for the North Staffordshire Musical Festival are now fairly complete. The *locus in quo* is Stoke-on-Trent, and the dates are October 1 and 2. On the first morning Mozart's "Requiem" and the "Golden Legend" will be given; on the first evening, a new Cantata, written expressly for the Festival by Dr. Heap (the libretto by the late D. L. Ryan), called "Fair Rosamond," with a short miscellaneous Concert. The second morning will be devoted to orchestral works, and one of Beethoven's Symphonies will be given; in the evening the first and second parts of the "Creation," Stanford's "Revenge," and Parry's "Blest Pair of Syrens" will form the programme. The artists engaged are Madame Nordica, Miss Macintyre, Miss Damian, Mr. Edward Lloyd, Mr. Iver McKay, Mr. Foli, and Mr. Watkin Mills. The band will consist of seventy players, selected from Sir C. Hallé's band and from Birmingham, with Mr. Willy Hess as leader and solo violin; Mr. F. Mountford will be master of the chorus (about 280 voices), and Dr. C. Swinnerton Heap will be the Conductor.

ON the 17th ult. the last Concert of the Finsbury Choral Association for this season was given at Holloway Hall, under the conductorship of Mr. C. J. Dale. The band and chorus numbered 300, with Mr. Carrodus as leader. The vocal soloists were Miss Kate Norman, Miss Lizzie Jones, Mr. Iver McKay, and Mr. Bantock Pierpoint. The programme consisted of Mendelssohn's Cantata "The First Walpurgis Night" and Mackenzie's Cantata "The Bride." Dr. Mackenzie conducted his own composition, and it may fairly be said, as to both works, that the interpretation was of the highest order. Between the two Cantatas an orchestral selection from Dr. Mackenzie's opera "The Troubadour," consisting of the Masque, with the *Allegretto*, Valse, and *Allegro* movements, gave further proof of the satisfactory qualities of the band. The effective passages for trumpet, clarinet, piccolo, and flute, which the work contains, were given respectively by Messrs. J. Solomon, L. Peddome, Orcheston, and Chapman.

STAINER'S "Crucifixion" was sung at St. Agnes', Kensington Park, on Passion and Palm Sunday evenings, the tenor and bass solos being taken by Messrs. Cox and Bayley. On Good Friday evening a selection of "The Messiah" Passion music was sung as a special service. On Easter Day, at the 11 a.m. service, Gounod's "Messe Solennelle" ("St. Cecilia") was rendered, the solos being taken by Mrs. Tate, and Messrs. Wint and Bayley. Handel's "Worthy is the Lamb" was sung as the offertory, and the Processional was Powell's "Salve, Festa Dies." In addition to the organ there was a band of fifteen players. Mendelssohn's "Cornelius" March was played by Mr. W. Hedgcock (the Organist) and orchestra as an out voluntary. In the evening, after evensong, Schubert's "Song of Miriam" was given, Mrs. Tate (who sang the solo) and the choir doing their work excellently.



MR. C. W. PERKINS, the talented Organist of the Birmingham Town Hall, gave an excellent Organ Recital in the Hall of the Hampstead Conservatoire, on Saturday afternoon, the 19th ult. His rendering of the Variations by Thiele was worthy of the highest praise, and the difficulties of this work were overcome in such a manner as to gain enthusiastic recognition from his audience. The Minuet from the Symphony by Widor afforded Mr. Perkins free scope for delicate effects. The Variations on a ground bass by Battison Haynes were given with great effect. The gradual increase of interest and musical device, which are notable points in this work, were ably demonstrated. Especial mention should also be made of the performance of Bach's Prelude and Fugue on the name "Bach," and of Wagner's "Meistersinger" Overture.

MR. ARTHUR TAYLOR gave his first Annual Concert at Steinway Hall, on the 21st ult., before a large and appreciative audience. He is a young singer gifted with a baritone-bass of good quality, and he sings with intelligence and artistic earnestness of purpose. He was heard in songs by M. V. White ("Ein Jüngling liebt ein Mädchen," which is *not* an improvement on Schumann's very original setting of the same words), Hatton ("To Anthea"), and Schumann's "Die beiden Grenadiere," which is in danger of becoming thoroughly hackneyed. Mr. Taylor was assisted by a number of more or less eminent artists, who discoursed music good, bad, and indifferent, the only two whose choice had fallen on music of unexceptionable quality being Messrs. Max Heinrich and Schönberger.

THE Executive Council of the International Exhibition, Edinburgh, has decided to set apart a section for the exhibition of Ancient and Mediæval Musical Instruments and Appliances, Music and Works on Musical Subjects, and Autographs and Paintings, Drawings and Engravings of celebrated Musicians. The organisation of this section has been entrusted to Mr. Robert A. Marr, author of "Music and Musicians" and "Music for the People," and it is intended to make the collection as interesting and representative as possible. Owners of objects of interest in connection with the subject have been invited to co-operate with the Council in the endeavour to secure this result by lending them for the period of the Exhibition, May 1 to the end of October.

THE members of the City side of the Gresham Committee met at Mercers' Hall, on the 21st ult., to consider the applications sent in to them for the Gresham Professorship of Music, vacant by the death of Dr. Henry Wyld. The Lord Mayor presided. There were fourteen candidates. The committee reduced them to six—viz., Mr. Carl Armbruster, Dr. W. A. Barrett, Dr. J. F. Bridge, Mr. W. H. Cummings, Mr. Alfred Gilbert, and Dr. C. G. Verrinder. It was arranged that each candidate should be invited to deliver a probationary Lecture of half-an-hour's duration at Gresham College before the committee. The election was fixed for the 30th ult.

AN extremely successful Chamber Concert was given by Miss Dora Bright at the Princes' Hall, on the 23rd ult. The programme included a new Suite for violin and pianoforte, and some songs from the pen of Miss Bright. These proved to be very pleasing and musicianly compositions, and were warmly received. Other pieces were Brahms's Quartet in G minor (Op. 25), Sterndale Bennett's Trio in A (Op. 26), and Schumann's Humoresque (Op. 20). Miss Dora Bright received able assistance from Mr. J. T. Carrodus, Miss C. Gates, Mr. Whitehouse, Madame Clara Samuelli, and Mr. Arthur Thompson. There was a large and highly appreciative audience.

STAINER'S "Crucifixion" was sung at St. Columba's (Church of Scotland), Pont Street, on the evening of Tuesday in Holy Week. The choruses were given by the choir of the church (male voices), reinforced in the tenor department by members of the Eccleston Square Congregational Church Choir, whose Organist, Mr. H. A. Evans, was at the organ. The solos were successfully rendered by Messrs. Gregory Hast and Webster Norcross; and the whole work was given with spirit, accuracy, and devotional feeling, under the careful direction of Mr. John Lowe, Organist and Choirmaster of the Church. The Cantata was preceded by Barnby's "Miserere."

THE annual meeting of the Royal Normal College and Academy of Music for the Blind was held on Saturday,

the 19th ult., by the permission of the Duke of Westminster, at Grosvenor House. After some opening remarks from the chairman, the Bishop of London moved the adoption of the Report. He said that the object of the institution was to teach the blind music and put them in a position to earn their own livelihood by giving them physical training. Mr. Mundella, in seconding the motion, said that no institution in Europe was doing its work more efficiently than the Normal School.

At the Concert given on the 2nd ult. by the students of the Guildhall School of Music, in the great hall of the City of London School, a Cantata composed by Mr. J. Haydn Parry (one of the professors), entitled "Gwen, the White Lady of Myddvai," was performed. It is written for four solo voices and for a female choir. The music is throughout fluent and unpretentious, and the theme of the story is by no means unsuitable to musical treatment. The composer conducted, and was very warmly applauded. Miss Kate Augusta Davies was the pianoforte accompanist, and Mr. David Beardwell was at the harmonium.

ROMBERG'S "Lay of the Bell" and a miscellaneous second part (which included Faning's "Miller's Wooing," and a Violin Solo, "Air varié" (Vieuxtemps), finely played by Mr. Henry Enthoven) was performed by the Stanmore Choral and Orchestral Society on the 24th ult. The solo parts were undertaken by Mrs. Cecil Singby, Miss Jackson, Miss Nott Bower, the Misses Nunn, Mr. Fisher, and Mr. J. A. Worthington. The Conductor was Mr. R. T. Gibbons, whose Overture "Aladdin" opened the second part of the Concert.

MENDELSSOHN'S "Hymn of Praise" was performed at Christ Church, Westminster Bridge Road, on Tuesday evening, the 15th ult. The solo parts were taken by Miss Edith Luke, Mrs. Merton Clark, and Mr. Rechab Tandy, and received full justice at their hands. The choruses were given with excellent effect by the choir of the church (augmented). Mr. Frank N. Abernethy and Mr. John P. Attwater presided at the organ and grand pianoforte respectively, and gave the accompaniments in masterly style. Mr. J. R. Griffiths conducted.

THE fifty-fourth performance of new compositions by the Musical Artists' Society took place at the Princes' Hall, on March 29. The programme included a melodious and generally pleasing Sonata in D, for pianoforte and violoncello, by Mr. E. H. Thorne; a clever, but somewhat dry, Pianoforte and Violin Sonata in G, by Mr. Erskine Allon; and a rather weak and commonplace Quartet in D, by Mr. J. J. Haakman. Among the vocal pieces were three of Mr. F. H. Cowen's charming duets, sung by Mrs. Campbell Perugini and Miss Mary Hutton.

THE last Subscription Concert of the fifth season of the St. John's Choral Society was given in the Church Room, St. John's, on Thursday, the 17th ult. The programme consisted of Cowen's "St. John's Eve" and Sterndale Bennett's "May Queen." The principal vocalists were Miss Gwendoline Martin, Miss Julia Wilson, Miss Marshall, Mr. Ernest Harris, Mr. Walter Haslam, Mr. T. Duckworth, and Mr. W. Kenneth Britton. Mr. W. J. Kipps was the accompanist, and Mr. F. A. Bridge conducted.

THE Annual Concert of the Regent's Park Choral Society, conducted by Mr. John C. Ward, was given in the Christ Church Schoolroom, on Tuesday evening, the 22nd ult., in aid of the Parochial charities. The programme included Barnby's "Rebekah," Macfarren's "May Day," Eaton Faning's "Vikings," and a miscellaneous selection of solos and concerted music, vocal and instrumental, rendered by members of the Society in a very satisfactory manner. Miss Addison presided at the pianoforte with her usual efficiency.

THE Sterndale Bennett Scholarship at the Royal Academy of Music has been awarded to Ernest Skipsey. In the competition for the Parepa Rosa Scholarship there were twenty-seven candidates, and the scholarship was awarded to Miss Edith Mary Hands. In the competition for the Llewellyn Thomas prize there were nineteen candidates, and the prize was awarded to Miss Emily Squire. There were three candidates for the Evill prize, which was awarded to Edwin Houghton.

DR. STAINER'S "Crucifixion" was performed at St. Mark's, Notting Hill, on Wednesday evening in Holy Week, by the choir of the church. The solos were given by Master B. Millett, Mr. Frank Lloyd, Mr. W. Vine, Mr. Albon Nash, and Mr. Albert Reakes. Mr. Hamilton Robinson (Organist and Choirmaster, St. Stephen's, Gloucester Road) presided at the organ, and Mr. Warren Tear (Organist and Choirmaster, St. Mark's, Notting Hill) was the Conductor.

A SETTING of the Te Deum, written as an Exercise for the degree of Doctor of Music, London, by Mr. W. J. Reynolds, and Mendelssohn's "Hymn of Praise," were performed at St. John's, Waterloo Road, on Sunday afternoon, the 20th ult., by the choir of the church. The solos were given by Miss Florence Monk, Master Willoughby, Miss Tunnicliffe, Mr. J. Gostick, and Mr. F. Winton. Mr. Henry J. B. Dart presided at the organ, and Dr. W. J. Reynolds conducted.

A PERFORMANCE of "The Messiah" was given at the People's Palace, London, on Good Friday, by the People's Palace Choral and Orchestral Societies, when the Queen's Hall was densely crowded and hundreds of people were unable to gain admission. The soloists were Mrs. Bartholomew, Miss Blanche van Heddeghem, Mr. J. A. Bovelt, and Mr. Wilfrid Cunliffe. Organist, Mr. B. Jackson; Conductors, Mr. Orton Bradley (Musical Director to the People's Palace) and Mr. W. R. Cave.

A PERFORMANCE of Haydn's Oratorio the "Creation" was given on Saturday, the 12th ult., in the Queen's Hall of the People's Palace, by the North London United Choral and Orchestral Society, numbering 200 performers. The soloists were Miss Willis Sharman, Mr. Percy Palmer, and Mr. S. Beckley; organist, Mr. W. Jacobs; orchestral leader, Mr. M. Wigginton. The singing of the choir was exceptionally good. The performance was conducted by Mr. Thomas Hibberd.

A GOOD FRIDAY performance of Handel's "Messiah" was given at the Morley Hall, Hackney, by the Hackney Choral Society, conducted by Mr. Thomas H. Warner, with a full orchestra (led by Mr. H. Baynton) and chorus, with Miss Naomi Hardy, Madame Annie Williams, Mr. James Gawthrop, and Mr. W. H. Webb as soloists; Mr. G. E. Ibbes at the organ, and Mr. F. McGrath, trumpet. The choruses were well sung.

MISS SUSETTA FENN gave her fifth Annual Concert at Brixton Hall, on the 22nd ult. The performers were Miss Marie Vagnolini, Miss Emma Fenn, Miss Susetta Fenn, Mr. Sinclair Dunn, and Mr. Egbert Roberts. Recitations, Miss Lilian Ashton; cornet, Mr. Howard Reynolds; English concertina, Signor Alsepi; pianoforte, Mrs. Fredericks. Conductors, Messrs. John E. West and T. E. Chandler.

"THE Organist, in his Relations with the Clergy, Choir, and Congregation," is the title of a capital little book by Moreton Hand, the Honorary Secretary of the Guild of Organists. There is much interesting matter contained in it with reference to the status of the organist, and some good advice is given in a genial manner for the bringing about of a happier state of understanding than in many cases exists between the organist and the clergy.

At the evening service, on the 2nd ult., at St. Peter's Church, Brockley, Stainer's Sacred Cantata "The Crucifixion" was sung by the choir, the congregation joining in the hymns. This is the third annual performance of the work given at this church. The soli parts were all taken by members of the choir, and the accompaniments at the organ were played by Dr. C. J. Frost, the Organist of the Church.

On the 1st ult. the St. Peter's Choral Society gave a performance of Handel's Oratorio "Judas Maccabaeus," at St. Peter's Hall, Brockley, under the conductorship of Dr. C. J. Frost. The principals were Madame Ada Patterson, Miss Annie Dwellmy, Mr. Dalziel, and Mr. Arthur H. Sarjeant. The work was favourably received. Mr. Battison Haynes as heretofore did good service as accompanist at the pianoforte.

On Easter Sunday, at St. Etheldreda's Roman Catholic Church, Ely Place, the choir performed Haydn's Imperial Mass and Webbe's "Hac dies," accompanied by the organ

and a contingent of the Crystal Palace Orchestra, ably led by Mr. Reginald Creak. The solos were taken by Master J. Moran, Mr. W. F. Dutton, Mr. B. Cunningham, and Mr. Conrad Formes. Mr. G. F. Leibold presided at the organ, and Mr. B. B. Barrett conducted.

Mr. James Loaring gave an Organ Recital on the 19th ult., at St. Barnabas' Church, Kentish Town. His programme, which contained compositions by Bach, Handel, Haydn, Spohr, Weber, and himself, was varied, and presented agreeable contrasts of style. Miss Ada Loaring sang "From mighty kings" ("Judas") and "On mighty pens" ("Creation").

THE annual performance of "The Messiah" was given by the Walworth Choral Society on Good Friday, the 4th ult., at the Surrey Masonic Hall, Camberwell New Road. The soloists were Miss Edith Luke, Miss Annie Layton, Mr. R. Tandy, and Mr. Henry Bailey. Mr. Oliphant led the band, Mr. W. W. Crome accompanied on the harmonium, and Mr. W. E. Curtis conducted.

At the Church of St. Aloysius', Clarendon Square, Somers' Town, on Easter Day, at the High Celebration, Farmer's Mass in B flat was performed by full choir and orchestra, under the direction of Mr. M. Connelly. Mr. Talbot Notcutt presided at the organ.

## REVIEWS.

*Extemporisation.* By Frank J. Sawyer. Novello, Ewer and Co.'s Music Primers. No. 33. [Novello, Ewer and Co.]

A GREAT many worthy people believe that the art of extemporisation, or playing impromptu, is a gift which cannot be taught, and that all the most successful extempore performers are those endowed with peculiar faculties and facilities of invention. The art of designing melodies is unquestionably a power not given to all, but the "knack," as it is called, of investing the most simple melody with the graces of science can be acquired by all who choose to study the means at disposal and to employ them according to recognised plans. Dr. Sawyer herein lays bare, in the most clear and defined manner, all the *formulae* by the guidance of which the humblest player, and the least imaginative of musicians, may present his ideas in acceptable shapes. Armed with the knowledge this admirable work imparts there will be little need for any but the most timid of players to resort to the pleasing preludes and interludes of Rinck and like composers, who have provided short pieces for the benefit of those who have no confidence in themselves or their own powers. A study of Dr. Sawyer's precepts and examples will not only be the means of inspiring courage in nervous players, but it will provide the best means possible for improvement that an organist can desire. The few preliminary lines in the opening page explain the design of the work, and the remaining pages are devoted to its elaboration. The whole contents are divided into two parts. The first treats of the extemporisation of the theme, and the second of the development of the movement from such a theme. The method of dealing with themes of eight bars, of sixteen bars, and of those of greater length, is illustrated by means of one subject chiefly—the author's own—and of phrases by other composers. Plans are given which may be committed to memory until their use becomes automatic, in both parts of the work. The suggestions and precepts exhibit a perfect sympathy with the needs of the student, and a complete and even masterly grasp of the subject. The value of the work is incalculable not only to students of the organ, but also to those who may be called upon to analyse works constructed upon scientific bases. The author has done his work thoroughly well, and the most expert among musicians, the most gifted improvisers of melody, could not fail to profit by the earnest and well considered remarks and examples contained in the pages of the work.

*Twelve Songs.* Composed by Henry Purcell. Edited, and arranged with accompaniment for the pianoforte, by William H. Cummings. [Novello, Ewer and Co.]

MR. W. H. CUMMINGS is well known to all students of Purcell for his labours on behalf of our great English musician, therefore all that he may have to advance in pursuit of his favourite theme demands respectful

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attention. This collection of twelve songs out of the great number written by Purcell is welcome as evidence of the Editor's knowledge of the subject and of his desire to make these extracts acceptable to those who may become acquainted with them for the first time. The twelve songs selected are "The Knotting Song," "Nymphs and Shepherds," from "The Libertine." The well-known airs "I attempt from Love's sickness," "Full fathom five," and "Come unto these yellow sands" are included in the set, as are also the recitative and air from "Dido and Æneas," the harmony of the latter being constructed upon a ground bass; "I'll sail upon the dog-star," "They tell us that yon mighty powers above," "On the brow of Richmond Hill," "Fairest isle," from "King Arthur"; "What shall I do," from "Dioclesian," with a supplemental second verse; and the Cantata from "Don Quixote," entitled "From rosy bow'rs," which, as the copy in the "Orpheus Britannicus" states, "was the last song that Mr. Purcell sett, it being in his sickness." The words of these songs are by Shakespeare, Sedley, Howard, Dryden, Nahum Tate, Shadwell (Poet Laureate), and Tom D'Urfey—whose name Mr. Cummings gives without the apostrophe usually employed by the owner of the name. One or two of the songs are transposed from the original keys to fit them to modern needs, and the whole of the accompaniments are for the most part constructed upon Purcell's figured basses, a few chords only here and there being found which are not accounted for by the figures. Where introductory symphonies are required they have been written in full conformity with the character of the song to which they are attached. The lovers of old English music in general, and of that of Purcell in particular, will give a glad welcome to this ably arranged collection of the music of him who has "gone to that blessed place where only his harmony can be exceeded."

Songs. Composed by L. van Beethoven. English version by the Rev. Dr. Troutbeck. Vol. III.

[Novello, Ewer & Co.]

Is this third collection of the Songs of Beethoven, which completes the series, there are several of the lesser known songs of the great master with a few of the better known. These all bring their own interest with them, and the admirers of Beethoven will note with special interest the four settings of the same poem, by Goethe, "Sehnsucht" ("Longing"), and the two melodies to "An die Geliebte," each different and each a gem. The well-known contralto aria, "In questa tomba oscura," the songs from "Egmont," and the noble *scena* for soprano voice, "Ah, perfido!" are also contained in the third series. The original words in German, with Dr. Troutbeck's English version, offer a double means of acceptance.

#### FOREIGN NOTES.

THE *Kölnische Zeitung* announces the discovery, by a picture-restorer in Cologne, of a portrait in oil of Beethoven's father, painted by Caspar Benedict Beckenkamp. The discovery is the more interesting since no portrait of the great master's father has hitherto been known to exist.

Spohr's posthumous opera "Pietro von Albano" was produced, on the 13th ult., at the Munich Hof-Theater, under the direction of Herr Levi. The libretto, from the pen of K. Pfeiffer, is founded upon one of Tieck's stories. The work had been well mounted and most carefully rehearsed, and met with something more than a mere *succès d'estime*.

Wagner's Scriptural Scene, "Das Liebesmahl der Apostel," was performed at the Municipal Theatre of Stettin on Good Friday last.

The principal works selected for performance at the Festival of the Lower Rhine, on the 25th, 26th, and 27th inst., are "Elijah," Haydn's "Spring," one of Bach's Whitsuntide Cantatas, Symphonies by Mozart and Schumann, and Brahms's Rhapsody for contralto solo and chorus. Herr Stavenhagen has been engaged as pianist.

The establishment of a second permanent opera at Berlin is, according to German papers, seriously projected in that capital; Dr. Hans von Bülow being named as its probable artistic director, and Herr Angelo Neumann, the experienced *impresario*, as his practical coadjutor.

A new opera, "Der Weibekrieg," by the talented composer, Felix von Woyrsch, has been well received on its recent first performance at the Hamburg Stadt-Theater.

Carl Reinthaler's opera, "Das Käthchen von Heilbronn," written some years since, and produced at one or two minor theatres, has just been performed for the first time at the Royal Opera of Berlin, and was so favourably received as to ensure its permanent position in the repertory of that institution.

Wagner's tetralogy "Der Ring des Nibelungen" is again to be shortly produced at the Berlin opera, extensive preparations having been for some time going on for that purpose.

Wagner's "Tannhäuser" was brought out for the first time on Spanish soil, on March 22, at the Royal Theatre of Madrid, and met with a most enthusiastic reception, many portions of the work, including the Overture, being redemanded. The only other opera by Wagner hitherto performed here is "Lohengrin," which, however, has been reproduced only at long intervals.

M. Ernest Reyher's new opera "Salammbô," recently brought out with much success at the Théâtre de la Monnaie in Brussels, has been accepted for performance, in a German version of the libretto, by the Royal Opera of Berlin.

Successful performances of Messrs. Gilbert and Sullivan's operetta "The Yeomen of the Guard" ("Der Königs-Gardist") are reported from Leipzig, where the work was brought out on March 22, at the old Stadt-Theater. The libretto has been ably rendered into German by Messrs. F. Zell and R. Genée.

Dr. Hans Richter has entered upon a new engagement with the Imperial Opera of Vienna, by which the services of this eminent Conductor are secured to that institution for a further term of ten years.

Several performances of the St. Matthew Passion Music, by Heinrich Schütz, the precursor of Bach, were given this year at Leipzig churches during Passion Week.

Shakespeare's "Tempest" was performed on the 8th ult. at the Berlin Schauspielhaus, the occasion being rendered special by the production, for the first time, of some important incidental music written by Herr Wilhelm Taubert, which is described as highly characteristic and effective, and to be classed among the best productions of that composer.

An important sale of musical autographs will be held in Paris by M. Charavay, 8, Quai de Louvre, from the 5th to the 7th inst. Letters and other documents by nearly all the great masters are included in the catalogue.

Antonín Dvořák, during a recent visit to Moscow, was the recipient of much flattering attention on the part of music-lovers in the ancient Russian metropolis. A highly successful Concert, consisting entirely of compositions by the Bohemian master, was given by the Moscow Philharmonic Society, his "Stabat Mater" also being performed, for the first time here, at the Lutheran Church.

M. Edouard Lalo, the composer of "Le Roi d'Ys," has nearly completed a new operatic score. The work is entitled "La Sorcière," a mediæval subject, the author of the libretto being M. Ed. Blau.

Giuseppe Buzzelli, an excellent contra-bass player, who for the space of fifty-eight years had been a member of the orchestra of the Municipal Theatre of Trieste, died recently in that town at an advanced age.

The death is announced, at Vienna, of Henriette Carl, once a much admired *prima donna*, and an able teacher of her art, among her pupils having been the present Queen of the Belgians. Madame Carl had attained her eightieth year.

Francesco Campanella, a much esteemed professor of singing, died recently at Naples, aged sixty-two.

#### TO CORRESPONDENTS.

\*.\* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.



Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. L. M. (Bath).—The proposition has been made before, but it has not been received with favour by musicians.

Hoff. —Violins bearing the name of Hoff stamped upon them are of no repute, and are simply an ordinary type of old German fiddle. A violin by this maker can very often be bought in Puttick and Simpson's saleroom for 30s.

R. H. W. —The melody should end on the tonic.

VIOLINO. —Plaidy's "Studies" would be found useful for your purpose.

## BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ANDOVER, HANTS. —In Holy Week Stainer's Cantata *The Crucifixion* was sung at a special service at the Parish Church by a choir of about 100 voices, drawn together from the town and neighbourhood, and conducted in practice by Mr. G. H. Westbury. The choruses and chorales were remarkably well sung, and the solos were undertaken by Mr. Hayden, of Salisbury Cathedral, and the Rev J. F. May. Mr. Chuter conducted the performance, and Mr. Westbury was at the organ.

ARBROATH. —The first Concert was given in the New Public Hall, by the recently-organised Philharmonic Society, on the 2nd ult., under Mr. Stiles. The programme included Mozart's Overture to *Don Giovanni*, Symphony, No. 2, in D (Haydn), and Mozart's Concerto in D minor, the solo part admirably played by Mrs. Parsons on the piano-forte, the orchestra doing its part in first-rate spirit, and with fine effect. An aria by Meyerbeer was sung by Mrs. A. N. Strachan, who was recalled. The Pizzicato from Delibes's *Sylvia*, Herman's Overture, "Menetrier de St. Waast," with some vocal solos by Mrs. A. N. Strachan and Mr. J. A. Kidd, made up an excellent programme.

BASINGSTOKE. —The second Concert of this season of the Basingstoke Choral Society was given in the Drill Hall, on Tuesday, the 22nd ult., when Haydn's Oratorio *The Creation* was performed. The chorus had been specially augmented and numbered over seventy members. The accompaniments were played by a professional string orchestra of fifteen, led by Mr. Charles Griffiths, the wind parts being given on a large harmonium by Mr. Frank Ide, whilst Mr. H. Shepherd accompanied the recitatives on a piano-forte alone. The solo vocalists were Miss Kate Norman, Mr. Reginald Groome, and Mr. B. H. Grove, the Conductor being Mr. H. E. Powell.

BATLEY. —On Monday evening, the 14th ult., at St. Thomas's Church, an Organ Recital was given by Mr. W. Marsden, the Organist of the Church. Miss Lottie Atkinson and Mr. Harry W. Kemp also gave vocal selections. Mr. Marsden's selection was "Concertstück," W. Spark; Allegretto (B minor), Guilmant; (a) Romance (for violin), Beethoven; (b) Fugue in G major, Krebs; March Romaine, Gounod; Sonata (No. 5), Mendelssohn; (c) Andante in F, Morandi; (d) Capriccio, Lemaigre; Allegretto Moderato, Gambini; Grand March in D major, Boyton Smith.

BELVEDERE, KENT. —On the 10th ult. the Belvedere and Abbey Wood Choral Society brought a successful winter season to a close, with a grand Concert given in the Public Hall, Belvedere. Part one of the programme was devoted to Van Bree's Cantata *St. Cecilia's Day*, while the second part consisted of a miscellaneous selection. The performers engaged on this occasion were Miss Edith Clay, Miss Bertha Colnaghi, Mr. G. F. Nichols, and Mr. Charles Bonham. Mr. Sidney Horton (violin); Miss Thomas (accompanist). Mr. Arthur W. Castell, the able Organist of All Saints', officiated as Conductor.

BODMIN. —A Concert was given on Tuesday evening, the 8th ult., in the School-room, by the St. Tudy Choral Society, aided by amateur vocalists and instrumentalists from the neighbouring district. Selections were taken from Mendelssohn's and Handel's works, and in the fine chorus from *Judas Macabbeus* the whole class made a successful debut under the skilful direction of Mr. C. E. Juleff, formerly Organist of Bodmin Parish Church. Mrs. Wallace (Blisland) was an efficient accompanist.

BOURNEMOUTH. —Under the able conductorship of Signor La Camera, the Bournemouth Philharmonic Society gave two performances of *Elijah* in the Town Hall, on the 16th ult., afternoon and evening, being the last two Concerts of the season. The soloists were Miss Mary Owen, Madame Patey, Mr. Joseph Heald, and Mr. B. Pierpoint. The soloists, band, and chorus acquitted themselves excellently. The singing of Madame Patey in the beautiful air "O rest in the Lord" was a rare musical treat, for the performance of which she received quite an ovation.

BRUTON (SOMERSET). —At the annual benefit Concert of Mr. Hayter (Organist of the Parish Church), on Thursday, the 17th ult., the chief attraction was Ap. Pearce (harpist), winner of Madame Patti's medal, and gold medalist, Wrexham and Brecon (1888-89) Eisteddfodau. The performance of the youthful player (aged 15) was much enjoyed. Songs were sung by Miss Kate Hayter, Mr. R. H. Pearce, and Mr. R. C. Gregory. Two violin solos by Miss Heginbotham, a piano-forte solo by Mr. W. H. McKerrow, and an original oboe solo, "Andante and Allegro" (Op. 19), by Mr. Rich Pearce, were contributed. Some capital instrumental music was given by an efficient orchestra, under the conductorship of Mr. E. R. Hayter.

CATERHAM VALLEY. —The Caterham Choral Society gave the second Concert of the season on the 16th ult., when a performance of Barnett's *Ancient Mariner* was given, under the conductorship of Mr. Charles Hunt. The soloists were Miss Selina Quick, Miss Annie

Dwelly, Mr. Percy Palmer, and Mr. Charles Copland, all of whom gave excellent readings of the music allotted to the solo voices. Praise is due to the Conductor for the point and vigour of the choral singing. A quintet of strings, with piano-forte and harmonium, supplied the accompaniments.

CHESTER. —In the private chapel at Eaton Hall, on Good Friday evening last, Stainer's *Crucifixion* was sung by the chapel choir. The solos were taken by Mr. W. Snelson (tenor) and Mr. Stanton (bass). Mr. H. J. Timothy, private Organist to the Duke of Westminster, presided at the organ. —The sixth annual festival of village choirs on the Duke of Westminster's Eaton estate was celebrated at Eaton Hall, on Easter Monday, and in every respect it may be said to have been thoroughly successful. The choirs (Conductor, Mr. H. J. Timothy) showed marked advancement in point of efficiency. The *Creation* was given at two o'clock in the afternoon, at Eaton Chapel. The soloists were Miss Annie Roberts, Mr. Wade, London; Mr. John Coates, Bradford. Mr. T. J. Hughes was at the organ, and the Conductor was Mr. H. J. Timothy. In the evening a Concert was given in the carriage house, when the programme included Mackenzie's part-song "The Empire Flag," and other pieces.

CIRENCESTER. —The members of the Cirencester Choral Society concluded their season's study and practice with a successful Concert at the Corn Hall, on the 17th ult. Sir Arthur Sullivan's Oratorio, *The Prodigal Son*, and Gounod's *Messe Solennelle* were performed. The principal vocalists were Miss Margaret Ormerod, Miss Minnie Kirtton, Mr. John Probert, and Mr. Egbert Roberts. The Conductor was Mr. E. Brind. The programme opened with the Adagio and Allegro movements from Mozart's Symphony in C, and Sir A. Sullivan's Oratorio followed. Gounod's *Messe Solennelle* (St. Cecilia), with which the Concert concluded, was very successfully treated by principals, chorus, and orchestra.

COCKERMOUTH. —A highly successful performance of Mendelssohn's *Elijah* was given, on the 16th ult., in the spacious Drill Hall, by the combined choral societies of Cockermouth and Keswick, numbering 230 performers, under the baton of Mr. P. T. Freeman, of Keswick, Conductor of both societies. The band was selected from Sir Charles Hallé's orchestra, the leader being Mr. F. W. Schofield. The principals were Miss Conway and Miss A. Bertenshaw, both of Manchester; Mr. Arthur Castings and Mr. J. W. Ineson, both of Hereford Cathedral.

DALLINGTON, SUSSEX. —On Tuesday evening, the 8th ult., a Students' Concert was given in connection with the Young Men's Mutual Improvement and Recreation Society. The programme included a selection of vocal and instrumental music of a very pleasing character, and some recitations.

DEVIZES. —The Musical Association gave a Concert on the 22nd ult., in the Town Hall, when Romberg's *Lay of the Bell* and a miscellaneous selection was given. The principal vocalists were Miss Annie Lea, Mr. H. Howse, Mr. Pearman, and Mr. Fairburn. Mr. W. Millington was solo violinist, and the Conductor was Mr. H. H. Baker.

DORKING. —The Choral Society gave an excellent performance of *Judas Macabbeus* on Thursday, the 10th ult. The soloists were Miss Eveleen Carlson, Miss Minnie Kirtton, Mr. John Probert, and Mr. H. Pope, with an orchestra (led by Mr. Lewis Hann) and chorus numbering 100. The Conductor was Mr. E. Withers.

DUNFERMLINE. —The Dunfermline Choral Union gave a performance of Gadsby's *The Lord of the Isles*, before a large audience, in St. Margaret's Hall, on March 28. Mr. Hugh McNabb conducted, and the soloists were Miss Marianne Fenna, Miss Mullan, Mr. E. Branscombe, Mr. J. Moir, Mr. Robert Riddell, and Mr. D. Harrison. Mr. Berry presided at the grand organ. Mr. H. Cole was leader of the strings, and Miss A. Seath was pianist. Although the work is now eight years old, this is the first time it has been placed before the public in the East of Scotland, and it is truly the most popular of Mr. Gadsby's productions. The author has stamped with histrionic potency the groupings of characters, scenes, and events, with a skill that must augur well for his position as a composer. The solos were well sung. To the usual score Mr. Gadsby had contributed some specially written orchestral parts. Mr. Cole led the strings with customary verve. Mr. Berry and Miss Seath rendered efficient aid at organ and piano-forte; the chorus and orchestra numbered 200, and the entire performance was undoubtedly the best of the season. Mr. McNabb conducted with precision and thoroughness.

ENNISKILLEN. —A very interesting Lecture was given, under the auspices of the Enniskillen Young Men's Mutual Improvement Association, in the Town Hall, on the 17th ult., by Mr. Matthew Arnold, on "Music, Ancient and Modern, at Home and Abroad; the Lyric Drama, with vocal selections from Rossini's *Stabat Mater*, *William Tell*, Verdi's *Il Trovatore*, Wallace's *Maritana* and *Lurline*." Mr. Plunket presided. A very cordial vote of thanks was accorded Professor Arnold for his learned discourse and unique entertainment.

EVESHAM. —On Thursday evening, the 10th ult., the members of the Evesham Choral Society delighted a large audience, and did themselves infinite credit by an excellent and most enjoyable Concert. The programme had for its first part Gault's sacred Cantata *The Holy City*. The soloists were Mrs. Leslie Esherwood, Miss Bertha Hall, Mr. George Blandford, and Mr. Joseph Avery. Mr. F. W. Gardner (Organist of All Saints' Church, Evesham) was at the organ. The choruses throughout were admirably sung. The second part of the Concert consisted of a miscellaneous selection, in which the part-songs "Orpheus with his lute," "Old Mother Hubbard," and "The Vikings" were most effectively rendered by the choir.

EXETER. —The thirteenth annual Festival of the Western Counties' Musical Association was held on the 10th ult. The programme comprised *The Messiah* in the morning, and Brahms's *Song of Destiny*, MacCunn's *Lord Ullin's Daughter*, the March and Chorus from Wagner's *Tannhäuser*, and Weber's Overture to *Euryanthe* in the evening. The soloists were Miss Anna Williams, Madame Belle Cole, Mr. Iver McKay, and Mr. Herbert Thorndike. Mr. E. Vinnicombe, organist. Mr. J. Pardew, of Plymouth, led the orchestra (in place of the late Mr. Michael Price, leader for twelve



years past), and Mr. D. G. Wood, Organist of Exeter Cathedral, conducted. In the evening the chorus and orchestra deserved praise for their performance of the most trying parts of Brahms's and Mendelssohn's works; while the *Tannhäuser* March and Chorus were given with a dash which brought this annual meeting to a successful termination. For the third year in succession the revenue of this Association has, it is believed, well covered its expenditure.

**FROME.**—On the evening of Good Friday, at Wesley Chapel, *The Messiah* was given. The choir numbered between eighty and ninety voices. Herr Skuse and Mr. W. E. Cox were the leaders of the band. Mr. H. Millington was the organist, and Mr. T. Grant conducted. Miss Bessie Grant, Miss Annie Lea, Mr. C. W. Fredericks, and Mr. D. Harrison were the soloists.

**GALASHIELS, N.B.**—The Choral Union gave a performance of *The Messiah* on Wednesday, the 2nd ult. The soloists were Miss Thorpe-Davies, Miss Lizzie Wright, Mr. T. E. Gledhill, and Mr. P. Glencorse. Miss Thorpe-Davies made her first appearance here, and sang "Come unto Me" and "I know that my Redeemer liveth," with great feeling and expression. Mr. Gledhill was also very successful. Mr. W. R. Morris was the Conductor.

**GRAVESEND.**—At St. James's Church, on Good Friday evening, *The Last Night at Canterbury* (C. Lee Williams) was given. The solo parts were taken by members of the choir and Miss Finner. Mr. A. W. Moss presided at the organ, and Mr. Howard Moss (Organist of the Church) conducted.

**GREAT YARMOUTH.**—On the evening of Good Friday the annual performance of Handel's great Oratorio was given at the Aquarium by the Great Yarmouth Musical Society. This was the third year that *The Messiah* has been performed on Good Friday, and it now bids fair to become a regular institution. The principal vocalists were Miss Margaret Hoare, Miss Hannah Jones, Mr. H. Kearton, and Mr. Musgrove Tufnail. There was a marked improvement in the number of voices brought forward this year, and the parts were pretty evenly balanced. The trumpet *obbligato* was played with great ability by Mr. Winton. The band was under the leadership of Mr. F. W. B. Noverre, leader of the Norwich Philharmonic Society. Mr. Henry Stonex conducted as usual. The harmonium accompaniments were played by Mr. Tunbridge.

**GREENHITHE.**—A performance of Stainer's *Crucifixion* was given at All Saints' Church, Galley Hill, on Wednesday, the 2nd ult., by the choir of the church, assisted by a few friends. The soloists were Messrs. Musgrove Tufnail and Sinclair Dunn. The congregation joined heartily in the chorales. Mr. T. H. Jarvis, the Organist and Choir-master of the Church, who presided at the organ, deserves praise for the painstaking manner in which the choir had been trained.

**GUILDFORD.**—The second Concert of the Guildford Philharmonic Society was given on the 10th ult., in the County Hall, when Smart's *Bride of Dulkerron* and a miscellaneous selection were performed, under the conductorship of Mr. Henry Smith. The soloists were Miss Amy Aylward, Mr. H. Stubbs, and Mr. J. Brand, all of whom were favourably received. The feature of the Concert was, however, the accuracy and artistic feeling with which the choir, at the close of their first season, rendered the choruses of the Cantata. Their efforts were heartily appreciated.

**HASTINGS.**—A Military Musical Festival was given at the Royal Concert Hall by the Royal Engineers' band, commencing on Easter Monday, and was continued through the week, two Concerts being given each day. A principal feature in this series of Concerts was the performance of *Elijah* on Wednesday evening and Thursday afternoon. The band accompaniments, played by the Royal Engineers, were especially noteworthy for extreme delicacy and precision, and perfect obedience to the very clear and distinct beat of the Conductor, Dr. Abram, who appeared wearing his academic robes as Doctor of Music. Madame Mullen, Miss Francis Hipwell, Mr. Beaumont, and Mr. Bantock Pierpoint were the principals. Mozart's Symphonies in D (the "Prague") and in C minor were given on Tuesday and on Friday afternoon. Two very beautiful little pieces, "The murmuring stream" and "Al fresco," for strings only, were introduced by a composer who is new to Hastings—namely, Cavaliere Zaverlati, Conductor of the band of the Royal Artillery, and nephew of Herr Sawerthal, the director of the Royal Engineers. Both these graceful works received a hearty and well-deserved encore. The second, "Al fresco" bids fair to become highly popular. In these the *pianissimo* pizzicato playing with muted violins, so soft, so delicate, and yet at the same time so perfectly clear and distinct, was little short of marvellous. All Mozart's Intermezzi and the pretty Serenades were encored. So also was "Le Re traite Militaire," the "Turkish Patrol," and "Die Watchparade Kommt," by Eilenberg, Braun's "Harfe und Spielerei," the "Niederländisches Volkslied," by Kremser; a beautiful Romance, "Frühlingswachen," by a descendant and namesake of the illustrious Bach, and three violin solos were given by a very clever and talented young player, Corporal Vicary, one of which, "Carneval de Prague," involving great rapidity of execution, was warmly encored.

**HAYDON BRIDGE.**—The Choral Society gave a Concert in the Boys' School, Haydon Bridge, on the 11th ult. Conductor, Mr. Richard Eaton. The chief part of the programme was Stainer's Cantata *Daughter of Jairus*, which was well performed. The solos were beautifully rendered by Miss Catcheside, Mr. Fred. Mace, and Mr. Duncanson.

**HERNE BAY.**—On Easter Sunday the services at Christ Church, both morning and evening, were fully choral. The musical arrangements were under the direction of the Organist, Mr. E. A. Crutten den, and were admirably carried out, Tallis's Responses being used. The Anthem in the morning was "This is the day," by S. Cooke. At the evening service the Hallelujah Chorus (Handel) was performed.

**HIGH WYCOMBE.**—The Choral Association brought their season to a close on the 14th ult., with a performance of Cowen's *St. John's Eve*. This fine work, certainly one of the composer's best, was very well received by a large audience. The principal vocalists were Miss Fenna, Miss Florence Croft, Mr. Dyved Lewys, and Mr. Musgrove Tufnail. Mr. J. G. Wrigley conducted.

**ILFORD.**—The band and chorus of the Ilford Vocal Union gave the last Concert for the present season on the 17th ult., the chief pieces being Haydn's *Spring* and Handel's *Ode on St. Cecilia's Day*. The programme also included Gounod's "By Babylon's wave" and the first movement from Mozart's "Jupiter" Symphony. Madame Barter, Mr. George Micklewood, and Mr. Thurlay Beale were the principal singers. The chorus was excellent, and a word of praise is also due to the band (largely amateur) for a satisfactory performance of the instrumental music. Mr. A. Storr conducted.

**KESWICK.**—On the 17th ult., in St. John's Church, Mendelssohn's *Elijah* was performed by a large and well-trained chorus of 230 voices, the combined choral societies of Cockermouth and Keswick. Mr. P. T. Freeman, of Keswick, conducted; and the performance was a great success. The principals were Miss Conway, Miss Bertenshaw, Mr. Castings, and Mr. Ineson. The band, selected from Halle's and De Jong's orchestras, played admirably, and was under the leadership of Mr. F. W. Schofield.

**LEEDS.**—At the Rotunda Lecture Hall, Mr. James C. Dibdin, of Edinburgh, delivered two Lectures on the subject of our National Vocal Music, on March 25 and 27. In the first Lecture, Mr. Dibdin confined his attention to sea songs, tracing this important class of lyrics from the early productions of the national Muse down to that magnificent series of patriotic songs produced by Charles Dibdin. The latter part of the Lecture was devoted to an account of the life of that remarkable man, who, in his combined capacity of poet, musician, and singer, was a modern revival of the bards of old. The second Lecture was devoted to ballad literature and music, and covered the whole period of English music from the earliest known piece of vocal music, entitled "Sumer is iucumen in," down to the modern part-songs of such composers as Sullivan and Bach.

**LEWISHAM.**—At St. Stephen's Church, on Wednesday evening, the 2nd ult., Mendelssohn's *Christus* was sung by a choir of about sixty voices, under the direction of Dr. Warwick Jordan, who presided at the organ.

**LONDONDERRY.**—The eleventh season of the Carlisle Road Choir was brought to a close on the 15th ult., in the Guildhall. J. B. Van Bree's *St. Cecilia's Day* was the chief work performed. The Concert opened with a selection by the orchestra, *Dorothy* (Cellier), played with much expression and precision. Then followed the Cantata. Miss McHutchison, Mrs. J. H. Dunlop, Mrs. J. R. Cunningham, and Miss Nellie Shannon were the soloists. The chorus part was very effectively rendered. The orchestra is also deserving of great praise. Mrs. Dunlop was at the pianoforte, and Mr. Haydn Vincent at the harmonium. The second part opened with the Allegretto movement from Haydn's "Surprise" Symphony. The Concert was brought to a conclusion by the singing of the National Anthem. Mr. S. Anderson conducted.

**LOUGHBOROUGH.**—Mr. J. Addison Adcock organised a Concert of Sacred Music here, on the 16th ult., at the Woodgate Baptist Chapel. The vocalists and instrumentalists were heartily applauded for the artistic performance of their allotted tasks. Mr. Hancock's organ selections were much appreciated. Mr. Alfred Page sang the solos in Mendelssohn's Psalm, and the solo from the *Elijah*. Master Bastick sang "The better land," and, in response to an encore, gave "Angels ever bright and fair."

**MAIDENHEAD.**—On the 15th ult. the Philharmonic Society gave its last Concert in the Town Hall, when Cowen's *St. John's Eve* was performed for the first time here. The performance was exceedingly good and greatly enjoyed. The principal vocalists were Miss Fenna, Miss Croft, Mr. Lewys, and Mr. Tufnail. The small but excellent orchestra was ably led by Mr. S. Dean Grimson, and Mr. J. G. Wrigley conducted.

**MATLOCK.**—The second Concert of the Matlock Musical Society was given in the Assembly Rooms on Tuesday, the 15th ult. The programme comprised a performance of Gault's Cantata *Joan of Arc*, and the principal vocalists were Miss Jessie Sawyer (Sheffield), Mr. Lacey, Mr. A. Parker, and Mr. G. Wood (Derby). Mr. J. G. Barker conducted, and the band and chorus numbered sixty performers. Mr. Neville Cox presided at the harmonium, and Miss Randall at the pianoforte.

**MELBOURNE, AUSTRALIA.**—On February 22 Mr. Hamilton Clarke gave an Organ Recital in the Freemasons' Hall, on the new organ built by Messrs. Fincham & Hobday. Mr. Clarke's performance upon the instrument came as a great surprise to many who only knew him as the Conductor of the Victorian Orchestra. On the same day he directed a Concert by the above-named band, which opened with the Overture to Gounod's *La Nonne Sanglante*. The Petite Suite, by Bizet, entitled *Jeux d'Enfants*, which came next, was tastefully played. The Symphony was Cowen's world-famed "Scandinavian," which was not long ago performed in the same hall, and by the same orchestra, at a Working Men's College Choral Society Concert. During the late Exhibition Concerts this work found its way into public favour to such an extent that its performance ensured a full house. Mr. Hamilton Clarke is certainly deserving of credit for what may be considered a praiseworthy performance. The remaining numbers were Mendelssohn's *Athalie* Overture, Brahms's Hungarian Dances, Set No. 2, and Wagner's *Tannhäuser* March.

**NEWBURY.**—On Easter Tuesday the Choral Society gave its last Concert of the season. The works performed were C. H. Lloyd's *Andromeda* and *Hero and Leander*, and Mendelssohn's Violin Concerto. The Conductor was Mr. C. Harford Lloyd, Organist of Christ Church, Oxford. The orchestra was led by Mr. James Brown, and Mr. J. S. Little—the Conductor of the Society—played the Concerto. After both Cantatas there were hearty recalls for the composer, and at the end of the Concert Mr. Little, to whose efficient training the success of the performance was mainly due, was also recalled.

**NEWTOWN, NORTH WALES.**—The Harmonic and Orchestral Societies gave a very successful Concert in the Victoria Hall, on the 18th ult. The band and chorus, numbering about 100, performed two choruses from *The Messiah*—viz., "For unto us" and "Hallelujah," in a highly satisfactory manner. The orchestra also played two Overtures, and

accompanied some of the choral music in the second part of the programme. The solo vocalists were Madame Graef and Mrs. Schofield, Miss E. J. Taylor, and Rev. Maurice Jones. Messrs. C. A. and W. S. Stephenson contributed solos on the violin and violoncello, and Messrs. E. Jones and W. Gamble a duet on the cornet and trombone. The pianists were Mr. G. H. Bell and Mr. A. P. Williams; Mr. R. Buckley led the band, and Mr. J. C. Gittins conducted.

**NORTHAMPTON.**—The Choral Society gave a performance of the *Creation* and the *Bride of Dunkerton*, on the 15th ult., which brought to a close the Society's season of 1889-90. The principals were Miss Thorpe-Davies, Mr. Karlyle, and Mr. Adams Owen. The chorus-singers did their work excellently, and the band throughout acquitted themselves skilfully. Mr. A. W. Warren was the leader, and Mr. K. W. Strickland the Organist. Henry Smart's dramatic Cantata the *Bride of Dunkerton* formed the second part, and the solo music remained in the same hands. The trumpet obbligato was finely played by Mr. J. A. Wills. The chorus were again proficient and vigorous in style and attack, while the band gained loud plaudits for their playing. Mr. Brook Sampson conducted both performances.

**NORWICH.**—The *Messiah* was given at St. Andrew's Hall, on Good Friday afternoon, as a fitting way of commemorating Handel's death, which is said by some to have occurred on Good Friday, 1759, the proceeds going to our local charities. The solo quartet was Miss Margaret Hoare, Miss Hannah Jones, Mr. Harper Kearton, and Mr. Musgrove Tufnell. The band, with the Philharmonic Society as a nucleus, was stronger and more complete than on any similar occasion previously, mustering some forty-two members. Mozart's additional accompaniments, as usual, were used. The chorus-singing was marked by due attention to the expression marks. Mr. F. W. B. Noverre led the band. Dr. Hill was the Conductor, and Dr. Bunnett rendered valuable assistance at the organ.

**OSWESTRY.**—The Oswestry Choral Society gave its second Subscription Concert on the 15th ult., when Rossini's *Stabat Mater* was performed with a band and chorus of 100 performers, under the conductorship of Mr. C. T. Reynolds, Organist of the Parish Church. The soloists were Miss Pauline Cramer, Miss Parry, Mr. Barlow, and Mr. Owens.

**PORTMADOC.**—On Tuesday evening, the 15th ult., the Choral Society gave a performance of Mendelssohn's *Elijah*. The principal parts were taken by Miss Julia Jones, Miss Hannah Jones, Eos Morlais, and Mr. D. Hughes. The Assembly Room was crowded in every part, and the performance passed off most satisfactorily. Mr. David Hughes's rendering of the music allotted to the Prophet being excellent in every way, and the other principals worthily sustaining their reputation. Mr. John Roberts conducted the performance, and Mr. F. Duncanson led the band. This Concert concluded the Society's twenty-second season under the same conductorship.

**PLYMOUTH.**—Mozart's *Twelfth Mass*, which has not been given in Plymouth for several years, received a fine rendering at the Cathedral of St. Mary and St. Boniface, on Easter Sunday, under the able direction of the Rev. Father Wade. Mr. W. H. Hannaford, the Organist of the Cathedral, proved a most efficient accompanist, and at the conclusion of the *Mass* gave Lemmens's "Marche Triomphale" with good effect. At Vespers, in the evening, Silas's lovely "Tantum ergo," among other things, was beautifully sung.

**REDRUTH.**—The Redruth Choral Society gave a very successful Concert on Easter Tuesday, the 8th ult., in the United Methodist Chapel, under the direction of Mr. R. H. Heath. Mendelssohn's Oratorio *St. Paul* was the work chosen. The soloists were Miss Kate Cherry and Mr. A. J. Layton, Mr. Howden Tingey and Miss Jessie King. The chorus (consisting of 100 voices) gave evidence of careful training, and sang with precision throughout. Mr. M. Clemens presided at the organ, and the full band of H.M.S. "Royal Adelaide" supplied the orchestra. This Society has done much to raise and cultivate a taste for good music in the far West, and much praise is due to the Conductor, Mr. Heath, for his untiring efforts in raising the musical taste to a high standard among the Cornish people.

**SOUTHSEA.**—A performance of *The Messiah* was given in the Victoria Hall on Good Friday evening. The vocalists were Miss Larkcom, Madame Antoinette Sterling, Mr. John Probert, and Mr. W. H. Hurton. There was a band and chorus of 150 performers. Mr. T. Burger was the Conductor.

**STROUD (GLOUCESTERSHIRE).**—Dr. Charles Vincent's Cantata for female voices, *The Village Queen*, was given by the Stroud Ladies' Choral Class on the evening of the 10th ult., at Trinity Rooms. The whole work was carefully and effectively performed, and was well received. The solos were efficiently sung by Mrs. Margetson, Miss Etta Smith, and Miss Lewis. Mr. Walter Gardner ably officiated as accompanist, and Mr. T. Hackwood conducted. The second part of the programme consisted of part-songs for ladies' voices, and a miscellaneous selection of vocal and instrumental pieces.

**TORQUAY.**—The *Last Night at Bethany*, by C. Lee Williams, was sung at All Saints' on Wednesday in Holy Week, the 2nd ult., under the conductorship of Mr. C. T. Davis, Organist. Mr. Lee Williams was formerly organist of Upton Church, Torquay, so that keen interest was taken in the work by the inhabitants and visitors of the place. This was the first performance of the work in Devonshire.

**TROWBRIDGE.**—Mr. H. Millington gave two Concerts on Wednesday afternoon and evening, the 9th ult., at the New Town Hall, to celebrate the thirtieth year of his musical work in the town and neighbourhood. Mendelssohn's *Elijah* was given at the morning Concert, with professional vocalists, full orchestra, and chorus of about 150 performers. The evening Concert was of a miscellaneous nature; both Concerts attracted very appreciative audiences and were, from a musical point of view, most successful. The vocalists were Miss A. Lea, Miss M. Kirtom, Mr. J. Probert, and Mr. D. Harrison. The orchestra was led by Messrs. Skuse and W. Millington, and conducted by Mr. H. Millington.

**TUNBRIDGE WELLS.**—At St. Augustine's Catholic Church, on Palm Sunday, the impressive services were rendered additionally interesting

by the performance in the morning of Gounod's *Messe Solennelle*, and in the evening of Rossini's *Stabat Mater*, the solos in each work being excellently rendered by Miss Rosa Lonsdale, Madame Pettit, Mr. J. Blanchard, and Mr. Conrad Formes. The offertory piece in the morning was Cherubini's "O Salutaris," which displayed Miss Lonsdale's pure voice and method to the greatest advantage. Miss Elliott ably presided at the organ at both services.

**WELLINGTON, SOMERSET.**—On the 11th ult. the new organ specially built by Messrs. Gray & Davison, London, for All Saints' Church, Rockwell Green, Wellington, was opened with an Organ Recital by Dr. Varley Roberts, Organist and Director of the Choir at Magdalen College and of St. Giles's Church, Oxford. The instrument, which is a large one, and reflects the greatest credit upon the builders, is the gift of Mr. A. K. Elworthy, of Pembroke College, Oxford, and Fox-down, Wellington.

**WESTON-SUPER-MARE.**—The Philharmonic Society gave a grand evening Concert in the Victoria Hall, on the 10th ult. Mr. F. H. Cowen's latest choral work, *St. John's Eve*, occupied the first part of the programme. The solos were very efficiently taken by Miss Ada Patterson (Nancy), Miss Clara Butt (Margaret), Mr. Sidney Tower (The Young Squire), and Mr. A. E. Masters (Robert). The chorus sang well, and reflected much credit on their painstaking Conductor, Mr. Edward Cook, of Clifton. A small but efficient orchestra, under the leadership of Mr. Frank S. Gardner, of Bristol, accompanied. The second part consisted of a miscellaneous selection, and included Mendelssohn's Pianoforte Concerto, played by Mr. W. Darby and the orchestra.

**ORGAN APPOINTMENTS.**—Mr. John Hough Chester, Organist and Choirmaster to the Parish Church, Church Stretton, Shropshire.—Mr. W. J. Kippa, to St. Mark's, Lewisham.—Mr. J. Edward Capel, Organist and Choirmaster to St. Matthew's, Oakley Square.—Mr. A. R. Margrave, Organist and Choirmaster to the Church of St. James the Less, Westminster.

**CHOIR APPOINTMENTS.**—Mr. Agar Grover (Tenor), to St. Andrew's, Wells Street.—Mr. Cecil P. Tresilian (Bass), to Bristol Cathedral.—Mr. Albon Nash (Tenor), to St. Andrew's, Wells Street.

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"In the first and second acts Madame NORDICA had kept well to the fore in the majestic sweep of the grand choral and concerted pieces, but in the third act, when the delightful Romanza of "Aida" had been sung, and when the passionate Duet (with Signor TAMAGNO) had been given and encored, then every lover of superbly artistic vocalisation present was willing to swear that no praise could be too great for this little woman. Her complete triumph was unmistakable, and when the Dying Duet of the last act was sung the American girl had won the greatest honours of her career—the enthusiastic indorsement of her own people in the grandest musical temple of the globe's face—and she deserves it. Her voice has greatly improved in her absence. It has become delightfully refined, and sweetly expressive, while its strength and purity are greater than ever. In method Madame NORDICA has also advanced and now sings with the ease and precision of PATTI. Indeed, the great *diva* herself could hardly have surpassed the performance of last evening. She may take the sweet consolation to herself that among the future great operatic songstresses her position is assured." The same paper, speaking of her performance of the Oratorio "The Messiah," remarks: "No artiste who has sung the same music here ever achieved such a triumph as Madame NORDICA did last evening. The ovation of the evening was tendered to Madame NORDICA, who achieved a triumph that must have tried her powers of appreciation as much as it gratified the audience. The magnificence of her work was largely in the nature of surprise, for the audience expected neither the fire, the intelligence, the breadth, nor the grace which invested her work. Madame NORDICA made good use of her time abroad, and last evening gave evidence of her versatility, for it is certainly a trying ordeal to interpret both Verdi and Handel. American oratorio singers are very rare, good ones are very scarce. She is deserving of the highest praise for all of her singing during the evening."

The Press of Mexico unanimously praise her charming personality, her beautiful voice, and her artistic performances of "Aida" and "Il Trovatore." She is one of the brightest stars of the Abbey and Grau Grand Italian Opera Company.

The *Daily Telegraph*, London, April 11, says:—

"We are glad to see that critics and audience are of one mind regarding Madame Lilian Nordica, whose charm of manner, and the beauty of whose singing are praised without reserve."

The following list of Artists Mr. HEALEY has, and is booking ahead, in all parts of the world:—

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NORDICA	HELEN D'ALTON
MARIE ROZE	EMILIE DYKE
MARY DAVIES	AGNES LARKCOM
CLARA SAMUELL	ENRIQUEZ
BELLE COLE	ALICE BARTH
BERTHA MOORE	CLARA WHATFORD
HOPE GLENN	AND
CLARE WRIGHT	LOUISE PYK

### MISSES

ANNA WILLIAMS	ALICE STEEL
ALICE GOMES	(New Scotch Soprano)
MARIE TITIENS	EUGENE KEMBLE
(Niece of the late Mme. Titiens)	PATTI WINTER
MARIE DE LIDO	CARLOTTA DESVIGNES
MEREDYTH ELLIOTT	HILDA WILSON
MARIAN MCKENZIE	CARRIE CURNOW
MARGARET HOARE	KATE NORMAN
KATE FUSELLE	LOUISE LYLE
EMILY SPADA	AND
AGNES JANSON	FANNY MOODY
AMY SHERWIN	(Prima Donna, Carl Rosa Opera Company)

### MESSRS.

H. GUY	PERCY PALMER
PHILIP NEWBURY	JOSEPH HEALD
(The New Australian Tenor)	CHARLES CHILLEY
WILLIAM NICHOLL	BRAXTON SMITH
HOLBERRY HAGYARD	AND
EDWIN HOUGHTON	CHAS. BANKS.

### MESSRS.

J. BRIDSON	P. GLENCORSE
HERBERT THORNDIKE	WILFRED CUNLIFFE
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"The services of Mr. Charles Fry, the original reciter, had been secured, and by his powerful and expressive reading of his part he succeeded in winning the interest and attention of the audience. The apostrophe to music towards the end of the work drew from his hearers an enthusiastic outburst of applause."—*The Scotsman*, April 12, 1890.

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Mr. Dutton has much pleasure in submitting some of the unsolicited Testimonials which he has received from various Clergymen, Choir Directors, Organists, the Press, and others; the names of the senders are for obvious reasons withheld, but the original testimonials can be inspected on application.

### TESTIMONIALS.

A DISTINGUISHED NOBLEMAN writes—I have heard many excellent boy Soloists, but never any more perfect, both in beauty of voice and in execution.

WORTHING.—"St. Paul." Jackson sang "Jerusalem" beautifully and all were delighted with him. He is a most gentlemanly boy.

DOVER.—"Daughter of Jairus." We were all delighted with Jackson's voice, and hope that he may be able to come here again in the summer.

KILBURN.—"Last Judgment." Jackson was a great success, and did you credit, and I hope to have him again when I am in want of a boy.

PEEBLES.—"Holy City." I was very much pleased with Jackson, he did his work excellently.

PEEBLES.—"Holy City." Master Jackson, who took the solos, deserves great praise for his rendering of all the work he had to do. It was a great treat to hear his sweet voice ringing out through the Church. He sang the solo "These are they which came out of great tribulation" with considerable feeling and expression.

LEWISHAM.—"Crucifixion." Jackson's style and finish was particularly noticeable in the quartet "God so loved the world."

KILBURN.—"Daughter of Jairus." Jackson sang the solo parts splendidly.

DARTFORD.—Master Jackson gave the greatest satisfaction and was loudly encored after both his songs. I myself enjoyed his singing greatly.

WORKSOP.—Jackson sang superbly last evening.

### FOR

## CHURCH FESTIVALS, ORGAN RECITALS, CONCERTS, WEDDINGS, AT HOMES, &c.

SHORTLANDS.—"Crucifixion." Porter gave us much satisfaction, his voice has gained considerably in fulness and richness since last year.

WANSTEAD.—"Hear my prayer." Porter's voice was much liked.

LEWISHAM.—Allow me to congratulate you on the manner in which your boys sing. Porter's rendering of "God, Thou art great" was all that could be desired.

BICKLEY.—Porter sang extremely well on Sunday, especially in "I waited for the Lord," and gave every satisfaction. His voice being sweet and powerful exactly suits our large Church.

TUNBRIDGE.—The features of the evening were the songs of Master Porter, who delighted his audience, and was loudly encored after each.

NOTTINGHAM.—The voice of one lad, Porter, sounded through the church with almost angelic sweetness.

HAMPSTEAD.—Master Porter's clear, ringing voice told with splendid effect in "Cherry ripe," and he was loudly encored.

FOREST GATE.—The boys Jackson and Porter did well, and were much liked by our people. They are well conducted lads, and I think do you and themselves credit in this respect.

HIGHBURY.—I take this opportunity of saying that I was much pleased with Jackson's and Porter's singing, and hope to have them again before long. They do you great credit.

DENMEAD.—The boys you supplied me with were the very greatest success, and I thank you very much for having taken so much trouble.

SOUTHAMPTON.—The solos were taken by Master Lee, who has a most sweet voice, and acquitted himself famously.

LYMINGTON.—"Athalie." Master Lee sang charmingly; also in "With verdure clad" he was rapturously applauded, and sang as an encore "Orpheus with his lute."

BROCKLEY.—"Hear my prayer." Master Lee sang exceedingly well, and gave every satisfaction.

KENSINGTON.—"Bethany." We were especially pleased with Lee, and he must come again soon.

DUDLEY.—"Hear my prayer," "With verdure clad," "I know that my Redeemer." Master Lee's solo singing was a great treat, and gave evidence of excellent training. In one so young he musical ability displayed was indeed surprising.

HORNSEY.—The treble solos, "Hear my prayer" and "With verdure clad," were taken by Master Lee, who has a good voice, and sings with unusual style and finish.

KILBURN.—"Hear my prayer." Lee sang the work well, and in very good style; and, indeed, I must be allowed to say that your boys reflect great credit on your training.

HAMPSTEAD.—Jackson, Lee, and Porter acquitted themselves admirably in the trios, and I was very pleased that they were encored, for they thoroughly deserved it.

DEPTFORD.—Master Gough sang "Let the bright seraphim" remarkably well.

HOLBORN.—Gough sang "Come unto Him" exceedingly well yesterday.

DENMEAD.—French sang with considerable expression, especially in the softer passages.

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They leave her there, and they creep aside,  
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- " 9. The Lord Mayor and the turtle.

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**A. C. MACKENZIE.**Full Score and Wind Parts, MS.; Strings, 6s. 6d.  
Arrangement for the Pianoforte and Violin, 6s.

### THE TIMES.

The great expectations formed of the new Concerto which Dr. Mackenzie has written for Señor Sarasate have been amply fulfilled. A more genial or original work has not come from the same source. . . . The result is an exceedingly beautiful work, which cannot fail of enthusiastic reception whenever the distinguished violinist plays it. . . . Dr. Mackenzie's themes are not all his own, except in so far as he has made them so by his skilful and thoroughly characteristic treatment. One of the most beautiful subjects, nevertheless, is his own, and by its peculiar position between two variations on an old national song, arrests attention at once. It has the merit, moreover, of being of genuinely Scottish character.

### DAILY TELEGRAPH.

As a whole the work comes to us with the advantage of something fresh and new. I hear on good authority that Mr. Sarasate is delighted with it, and that eminent Continental musicians to whom he has shown the piece unreservedly share his feeling.

The work in performance fully met expectations of a bright, characteristic, and effective piece, written with great ingenuity, and laid out not only for the solo instrument, but for the orchestra, with consummate skill.

### STANDARD.

The showy and effective writing for the solo instrument deserves instant acknowledgment. . . . The "Pibroch" was enthusiastically received; composer and performer being twice recalled.

Dr. Mackenzie's "Pibroch" cannot fail to meet with favour from violinists who desire a showy yet musicianly piece.

### MORNING POST.

In the solo instrument is concentrated the main interest, though the scoring is full of piquancy and striking effect. It is one of Dr. Mackenzie's best efforts, and, as Señor Sarasate intends playing it at various places throughout the world, it is certain to awaken a measure of enthusiasm in the breast of every scion of the Celtic race.

### DAILY CHRONICLE.

The "Pibroch" of Dr. Mackenzie was a great success. It is eminently Scottish in character, and the solo violin passages amply repay the pains Señor Sarasate has taken in learning the work by heart. Both as regards the composition and the solo executant, it proved to-night a brilliant performance.

### SUNDAY TIMES.

The orchestration is replete with charm and elegance. Altogether Dr. Mackenzie's "Pibroch" is the most interesting violin piece that has been written for many a day, and, as rendered by Señor Sarasate with the art of a great *virtuoso*, it made a very warm impression.

### SCOTSMAN.

From the point of view of violin technique the piece is quite remarkable. . . . In conversation with an Edinburgh musician, Sarasate is reported to have said last night that the "Pibroch" is "the ablest violin work of the last fifty years."

### GLASGOW HERALD.

In the hands of such a player as Sarasate, Dr. Mackenzie's idea of an improvisation on a grand scale, alternating between moods at one moment wild, plaintive, and mournful, and at another humorous, daring, and reckless, is realized to perfection.

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With Pianoforte Accompaniment

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(Op. 37.)

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### THE DAILY TELEGRAPH.

As an exceptional case, this movement absolutely gains by the change to which it has been subjected, the impassioned religious melody acquiring force by being played in chorus, and added beauty by a rich accompaniment of strings, horns, and wood-wind. The audience at once pronounced the piece a success, and the composer bowed his thanks for sustained applause from his place in the gallery.

### STANDARD.

Dr. Mackenzie's "Benedictus" was originally written for violin, with pianoforte accompaniment. Since then the author has appreciated the capabilities of the music in an orchestral sense, and after several attempts—this composer, like Mendelssohn, never being satisfied at the offset—has written his score for a small orchestra. . . . So charming did this piece prove that the applause was unanimous, and was maintained until the composer had appeared at the end gallery and bowed his acknowledgment.

### DAILY NEWS.

The remaining novelty was a brief but charming "Benedictus," originally written by Dr. A. C. Mackenzie, as one of a set of violin pieces which Lady Hallé last summer introduced to London. The pianoforte accompaniment has, however, now been scored for wind orchestra by the composer, and the solo is given to all the violins of the orchestra.

### MORNING POST.

There are beautiful harmonies accompanying the phases of melody, and the whole piece, which is replete with dignity and distinguished by originality, forms a most grateful addition to orchestral *répertoires*.

### DAILY CHRONICLE.

The clever musician has since scored it for a small orchestra, assigning the violin solo to the whole of the violins, and providing work for the other strings, flutes, clarinets, bassoons, and horns, in which form it is likely to obtain as much popularity on the platform as the first setting in the salon. It is a beautiful, quietly flowing melody, with such an elegant accompaniment as only a composer of genuine taste and sympathetic nature, having a perfect knowledge of the means of the instruments he introduces, could place upon paper.

### THE OBSERVER.

The two leading themes are in themselves beautiful, and their scenic beauty is enhanced by exquisite orchestration, in which the wind instruments above-named, in conjunction with the violas, violoncellos, and double-basses, are happily employed. . . . This "Benedictus" is likely to become popular throughout the musical world.

### THE GLOBE.

Dr. A. C. Mackenzie's new "Benedictus" for violin and orchestra (first public performance) is short and comparatively simple, but will add to his fame. . . . The "Benedictus" is a polished gem.

### SUNDAY TIMES.

Dr. A. C. Mackenzie's new "Benedictus for Orchestra," a transcription of one of his "Six Pieces for Violin and Piano," Op. 37, is a gem of melody encased in a beautiful instrumental setting.

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SUNDAY TIMES.

The new choral ballad was pronounced to be a work of high merit and still higher promise. The music is characterised by abundant animation and dramatic force, together with no little melodic charm.

ATHENÆUM.

Mr. Betjemann has approached the illustration of this subject in the proper spirit. His music is full of energy, the themes are striking, and the whole is distinguished by a sense of freedom without license. There are several effective bits of writing, the most remarkable being the change from E minor (through the unresolved dominant thirteenth) to the tonic major at the words "Here's twenty thousand Cornish men will see the reason why." . . . The work shows great promise, and the writing for the voices is so full of interest that it cannot fail to please choral societies.

WEEKLY DISPATCH.

The principal attraction was a new choral work, entitled "The Song of the Western Men," by Mr. G. R. Betjemann, a young composer of great promise. The subject is the protest of the Cornish lads against the threatened execution of Bishop Trelawney by the tyrannical James II., and the music is full of vigour, with well marked subjects and effective harmonic combinations.

MUSICAL WORLD.

The musical setting is full of interest and charm. The themes are bold and definite, their harmonic treatment rich and varied, and they have a rhythmic backbone which is very refreshing in these "squirmy" days.

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It would have been more satisfactory, from an ecclesiastical point of view, if the words selected could have been restricted to those of the Introits in use in the English Church in ancient times. But this was found to be impossible. For, while in many instances they did not lend themselves to the form of music required, in others—being derived, as they mainly are, from the Psalms—they had been already set to music once, or twice, or even oftener, by earlier writers. And, quite apart from the question of the suitability of that music for the present purpose, composers, as a rule, much prefer to proceed by untrodden paths.

Hence an endeavour has been made to select passages from Holy Scripture which had not been previously employed for such a purpose, and which would still satisfy the end in view. And in doing this it has been attempted—after the example of the Introits and Antiphons of old—to try and enter into the spirit of each season, and to breathe out its sentiments by inference frequently rather than by direct allusion.

Possibly, in trying to carry out this idea, the words selected have in some instances necessitated a musical setting longer than was at first intended; but it would neither have been possible nor desirable that the whole of the compositions thus put together should have been framed upon one uniform pattern. Several of them too—as will be perceived—have been already published in other forms.

But it is hoped that the series will, as a whole, so help to meet the want felt that its further extension may be rendered necessary. With this idea in view, it has been thought undesirable that the Anthems should at present be arranged strictly according to the Church's seasons, although, as the series is increased, this and other improvements may be effected.

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18.	(Three Pieces: No. 1, Allegretto) moderato; No. 2, Andante con moto; No. 3, Processional March) ...	H. M. Higgs	2 6	81.	Variations on the Psalm-tune "Windsor" ...	G. A. Macfarren	1 0
19.	Andante in G ...	Herbert W. Wareing	1 0	82.	Andante in D ...	H. S. Oakeley	1 0
20.	Andante in A and Minuet in A ...	C. Harford Lloyd	1 6	83.	Praeludium et Fuga ...	Fredk. Ouseley	1 0
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22.	Processional Wedding March ...	Henry R. Bird	1 0	85.	Postlude in C minor ...	E. Prout	1 0
23.	Reverie ...	B. Luard Selby	1 0	86.	Andante in E flat and Postlude in C ...	F. J. Read	1 0
24.	Three Pieces in F, D, and G ...	B. Luard Selby	1 6	87.	Andante Serioso in D minor ...	C. Reincke	0 6
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26.	Six Miniatures ...	Oscar Wagner	2 6	89.	Prelude and Fugue in E minor ...	C. V. Stanford	1 6
27.	Three Preludes ...	John E. West	1 0	90.	Postlude in C ...	H. J. Stark	1 0
28.	Communion in D flat ...	B. Luard Selby	1 0	91.	Allegretto Pastorale in A and Fugue in D minor ...	C. E. Steggall	1 6
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31.	Allegretto ...	B. Luard Selby	1 6	94.	Fugato in C ...	Ph. Tietz	1 0
32.	Andante and Fugue ...	B. Luard Selby	1 6	95.	Pastorale in E flat and Concluding Voluntary, Fugato in G minor ...	J. H. Wallis	1 0
33.	Pastorale and Melody in A flat ...	B. Luard Selby	1 6	96.	March in F ...	S. S. Wesley	1 0
34.	Orchestral March ...	B. Luard Selby	1 0	97.	Voluntary (Grave and Andante) ...	Johann Worpington	1 6
35.	Sonata ...	Oscar Wagner	1 6	98.	Concert-Fantasia, D minor ...	F. W. Hird	1 0
36.	Sketch in C minor ...	John E. West	1 0	99.	Theme in A ...	F. W. Hird	1 0
37.	Fugue in E minor ...	John E. West	1 0	100.	Maestro alla marcia ...	Algernon Ashton	1 6
38.	Minuet and Trio ...	B. Luard Selby	1 0	101.	Postludium in F ...	C. S. Heap	2 0
39.	Andante in B flat, and Short Postlude ...	B. Luard Selby	1 0	102.	Postlude in C minor ...	J. F. Barnett	1 9
40.	Sarabande ...	B. Luard Selby	1 0	103.	Offertoire ...	Albert Renaud	1 0
41.	Postlude in D ...	B. Luard Selby	1 0	104.	Scherzo Symphonique ...	Albert Renaud	1 0
42.	Andante Grazioso ...	C. S. Heap	1 0	105.	Marche Solennelle (from Leavay) ...	Albert Renaud	1 0
43.	Fantasia in C ...	Berthold Tours	1 6	106.	Meditation (from Nicou-Choron) ...	Albert Renaud	1 0
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51.	Andante in E, Minuet and Trio, No. 2, in A minor ...	B. Luard Selby	1 6	114.	" " " " II. ...	Rheinberger	1 6
52.	Postlude in D ...	W. G. Wood	1 0	115.	" " " " III. ...	Rheinberger	1 6
53.	Allegro in C ...	W. G. Wood	1 0	116.	" " " " IV. ...	G. Calkin	1 0
54.	Melody in B flat ...	Arthur Carnall	1 0	117.	Festal March ...	Battison Haynes	1 0
55.	Three Andantes ...	Hamilton Clarke	1 6	118.	Romance ...	F. E. Gladstone	1 0
56.	Postlude, in B flat ...	John E. West	1 0	119.	Larghetto ...	B. Luard Selby	1 6
57.	Allegro, in form of a Minuet ...	W. G. Wood	1 6	120.	Solemn March ...	B. Luard Selby	1 0
58.	Allegro ma non troppo (Communion Offertorium) ...	H. M. Higgs	1 6	121.	Elegy ...	Otto Diemel	1 6
59.	Prelude and Fugue ...	H. M. Higgs	1 6	122.	Festival Prelude in D, Op. 21 ...	Otto Diemel	2 0
60.	Mélodie, Prière, Pastorale ...	H. M. Higgs	1 6	123.	Concert Fantasia in F, Op. 24 ...	Otto Diemel	1 6
61.	Offertoire in D minor ...	H. M. Higgs	1 6	124.	Concert Fantasia in E flat, Op. 25 ...	Otto Diemel	1 0
62.	Andantino in D ...	J. Barnby	0 6	125.	Adagio in A flat, Op. 26 ...	Algernon Ashton	1 6
63.	Communion and Larghetto ...	Edouard Batiste	1 6	126.	Andante Pastorale ...	W. G. Wood	1 6
64.	Prelude and Postlude ...	Edouard Batiste	1 6	127.	Concert-Overture in C minor ...	George Calkin	1 0
65.	Andante in A flat and Pastorale in F ...	Hamilton Clarke	1 0	128.	Minuetto ...	George Calkin	1 0
66.				129.	Postlude ...	George Calkin	1 0

(To be continued.)

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## THE TIMES.

The new Cantata, or "old English Idyll," by Mr. Cowen, will probably find wide acceptance with provincial choral societies, the members of which, while extremely tolerant in the matter of libretti, rebel, as a general rule, against all music of an elaborate or "advanced" order.

## TELEGRAPH.

The librettist and composer had a special object in view. Their purpose was to produce a work adapted to the means of the average choral society and the taste of the average audience. As a rule, new compositions by Englishmen are written for performance at one or other of our happily numerous festivals, where ample resources are available, and, as a consequence, they are often found too elaborate and difficult when given under ordinary conditions. "St. John's Eve" has been designedly kept free from all obstacles to general use. . . . Some of the numbers of the work are likely to become popular favourites wherever heard. But, indeed, it is hard to distinguish between one and another, in so full a degree are pleasing and attractive features common to all. . . . Generally speaking, "St. John's Eve," for all its studied simplicity, deserves to rank among the composer's greatest successes, while there is every indication that the useful purpose for which it was designed will be answered in a satisfactory degree.

## STANDARD.

In "St. John's Eve" Mr. F. H. Cowen has returned to the style in which he has been most conspicuously successful as a composer. There are indications of power in his Oratorio "Ruth," but there is no doubt that subjects demanding delicate fanciful treatment are best suited to him. Of this kind is the book of the new Cantata; Mr. Bennett's language is distinguished, as usual, by literary polish, though it is less remarkable for poetical conceits than his masterpiece, "The Dream of Jubal." The work is well within the means of ordinary efficient choral societies, with whom it should become generally popular.

## DAILY NEWS.

The work in question has been prepared in two separate forms, especially for the use of the amateur choirs which abound in all parts of the country. It may be given by a full band, when circumstances permit; while, on the other hand, if economy be the object, as the composer has sought to gain his orchestral effects chiefly by the horns and the wood-wind instruments, the results will be almost equally satisfactory when a reduced orchestra, consisting of strings, a flute, oboe, clarinet, and bassoon, and two horns only are employed. Practical work is thus happily allied with sound musicianship, and although "St. John's Eve" may perhaps be less suited to choirs a thousand strong, yet there can be very little doubt that its lyrical beauty, and the thoroughly English character of its choruses, combined with the comparatively small cost necessary for its adequate performance, will gain for it a wide popularity in the provinces.

## MORNING POST.

Mr. Cowen has invested the words with some pretty, simple music, thoroughly according to the nature of the theme, and wholly English in character. Though by no means elaborate or difficult, . . . it is well suited to its purpose, and interests singers and hearers alike. . . . The "Idyll" is one of the happiest productions of the composer, and it may be hoped that it will be the forerunner of others equally interesting and attractive. . . . The composer received the most cordial expressions of approval from the large audience, who were universally delighted with the new work.

## DAILY CHRONICLE.

It shows throughout the skill and taste of a musician from whom elegance and finish are invariably forthcoming. . . . That it is destined to become extremely popular is beyond question. The subject is engaging both in its freshness and simplicity, the four solo parts are not beyond the means of earnest amateurs with moderate vocal resources, and the choral and orchestral portions are free from complexity. It may be adopted by musical conductors with the assurance that Mr. Cowen's smoothly melodious and refined strains will be alike grateful to executants as to listeners.

## GLOBE.

The Cantata proved worthy of its gifted composer. The libretto, written by Mr. Joseph Bennett, is founded on the old-time belief of rustic maidens that they might, by performing certain rites on the eve of St. John's Day—especially by plucking a rose, and preserving it in a clean sheet of paper without looking at it until Christmas Day—make sure that he who should pluck the rose from her bosom would become her husband. This theme is charmingly treated by Mr. Bennett, and he has furnished a number of graceful and characteristic lyrics, capable of awakening musical inspiration. To these Mr. Cowen has done justice. . . . Mr. Cowen's orchestration, no less than his vocal part-writing, commands admiration, and he fairly earned the enthusiastic applause showered upon him at the conclusion of the performance.

## OBSERVER.

Mr. Cowen was called back to the platform, and received with the hearty cheering which is his due, and the new Cantata took its place amongst those works with which every music-lover should become acquainted.

## WEEKLY DISPATCH.

Choral societies of moderate dimensions will find in "St. John's Eve," a new Cantata by Mr. F. H. Cowen, a welcome addition to their repertory. . . . Mr. Cowen's music is studiously unpretentious, and most of it is pleasantly imbued with the old English style. As usual with the composer, melody of an attractive type is prevalent throughout. The gem of the work is the love duet near the close. This is one of Mr. Cowen's happiest inspirations.

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